

JOURNAL OF SYNAGOGUE MUSIC

MARCH 1976 / ADAR II 5736

VOLUME VI

NUMBER 3

CONTENTS

- "HAGGADAH" : A SEARCH FOR FREEDOM** *Pinchas Spiro 3*
- MUSIC IN THE SYNAGOGUE:
A COMPOSER'S VIEWPOINT** *Peter Nagy-Farkas 12*
- SALOMONE ROSSI'S
"HASHIRIM ASHER LI'SHELOMO"** *Dr. Daniel Chaxanoff 16*
- THE HAZZANIC RECITATIVE :
A UNIQUE CONTRIBUTION
TO OUR MUSIC HERITAGE** *Gershon Ephros 23*
- AN AMERICAN HAZZAN IN SWEDEN** *Maynard J. Gerber 29*

DEPARTMENTS

- BRIEF MUSIC REVIEWS** *Michael Isaacson 34*
- MUSIC SECTION** **37**
**Selected Tunes from the
Portuguese Jews Congregation of Amsterdam**
- FROM OUR READERS** **63**

JOURNAL OF SYNAGOGUE MUSIC, Volume VI, Number 3
March 1976 / Adar II 5736

EDITOR : *Morton Shames*

MANAGING EDITOR : *Samuel Rosenbaum*

EDITORIAL BOARD: *Saul Meisels, Marshall Portnoy, David J. Putterman, Moses J. Silverman, Pinchas Spiro, David Tilman, Dr. Max Wohlberg.*

BUSINESSMANAGER: *Yehuda Mandel*

OFFICERS OF THE CANTORS ASSEMBLY: *Michal Hammerman, President; Kurt Silberman, Vice President; Ivan Perlman, Treasurer; Jacob Barkin, Secretary ; Samuel Rosenbaum, Executive Vice President.*

JOURNAL OF SYNAGOGUE MUSIC is a quarterly publication. The subscription fee is \$12.50 per year. Second-class postage paid at New York, New York. All articles, communications and subscriptions should be addressed to *Journal of Synagogue Music, Cantors Assembly, 150 Fifth Avenue, New York 10011.*

Copyright © 1976, Cantors Assembly

"HAGGADAH" -A SEARCH FOR FREEDOM

PINCHAS SPIRO

"Haggadah" is an exciting work that casts a magical spell on audiences wherever it is performed. Both words and music speak directly to the heart with an overpowering impact. When the chords of the final "Amen" swell and crash with majestic grandeur, no audience can resist the urge to rise and accord the oratorio a thundering ovation. I will add, without reservations, that it is well-deserved.

The accolades should be given in equal measure to Cantor Harold Lerner who authored the text, and to Dr. Morton Gold who composed the musical score.

The structure of the text is basically that of the traditional Passover Haggadah. Like the Seder, the oratorio, too, is divided into two parts, and all the main themes of the original are included in it. The interpretation, however, is contemporary and much of the material is updated. As the title indicates, the dominant theme is man's constant search for freedom. The inspiration for this theme comes from the words of the Mishnah: "In every generation, every man must regard himself as if he himself was freed from slavery." Therefore, Cantor Lerner's "Haggadah" concerns itself not only with the plight of the Israelites in Egypt — an event that happened long ago — but also with the parallel, on-going story that all humanity is experiencing in every age, and particularly in our own generation. And so, as an example, the Kiddush is not merely a blessing over the wine "in commemoration of the "Exodus from Egypt", but a sanctification of God's name through the sanctification of all humanity that was born in His image. Lerner's message is: "One God, one world. . . let it be one freedom, too. . . A white freedom, a black freedom, a yellow and a red one. . . Let all who are hungry, come eat; let all who are thirsty, come drink; let all men be free !"

Pinchas Spiro is the distinguished haxxan of Tifereth Israel of Des Moines, Iowa. He is a composer-educator of national repute, having composed a number of outstanding services for young haxxanim for weekdays, Sabbaths and festivals. He has also published manuals for cantillation of the Torah and Haftarah.

The following excerpts show how Lerner lends a fresh and contemporary feeling, as well as a sense of universality to the ancient story.

In the section “Magid”, which is a summary of Jewish history from Abraham to Moses, the following words are spoken by the Egyptians, expressing their hatred for the children of Israel:

“See how many ! See how great !
 They’re here ! They’re there ! They’re everywhere !
 These people are a threat to our existence !
 “See how many ! See how great !
 The jobs ! The money ! These strangers have it all !
 These people are a threat to all Egyptians !”

These hysterical lines, which echo the words uttered by bigots throughout history, are frighteningly reminiscent of the remarks by an American general, and more recently of the infamous remarks by the modern Egyptian tyrant, Sadat.

A typical example of the way Lerner adapts traditional concepts and gives them a contemporary relevancy is the song “*Dayenu*”. In it he lists the many problems in the world that require solution — war, arms race, pollution, starvation and hatred. Only when these problems have been eliminated and all men are truly free — “This would be enough !”

The conclusion, “Nirtsah” sums up the entire theme of the oratorio in a most meaningful way : “Next year, as we tell the story again, may our search for freedom have ended, and may all God’s children be free !”

Cantor Lerner deserves praise for a major original accomplishment. He has succeeded in developing the theme of the search for freedom in such a way that the entire work holds together as a homogeneous entity. The language that he uses has a simplicity and a sincerity that speaks directly to the hearts of the listeners-young and old alike — and stirs them deeply.

Judging by the happy union of words and music, I can sense that there was a genuine sympathy between the composer and the author. The moods and nuances of the entire text are expressed to perfection in the music. In fact, one almost gets the impression that the words and the music were written by one person.

Prior to the appearance of “Haggadah”, I had never heard of the composer, Dr. Morton Gold. Now, I am certain that we will hear a great deal about him in the future. The following information about the composer appeared in the program notes of the oratorio’s premiere performance. Dr. Morton Gold is presently Associate Professor of Music at Nasson College in Springdale, Maine. He is a graduate of Harvard and holds a doctorate in Musical Arts from Boston University. He has composed an impressive number of sacred and secular works. One significant final item: Dr. Gold is the son of Cantor Leon Gold of Boston.

The excellent musical score of “Haggadah” is indeed a convincing testimony to composer Gold’s professional competence. His familiarity with the liturgical aspects of our Jewish musical heritage is evident in his judicious use of appropriate traditional themes throughout the oratorio. The Three-Festival motif of “*Akdamut*” appears several times, and there are hints of cantillations here and there, notably that of “*Shir Hashirim*” on the words : “Freedom is a song of love.” The deep Jewish roots of the composer are apparent in many other subtle ways.

Notwithstanding the incidental inclusion of some traditional themes, it must be stated that the music of the oratorio “Haggadah” consists primarily of original material. Listening to the work in its entirety, one is impressed by the over-all unity of the oratorio. The listener gets the esthetically and emotionally satisfying feeling of a well thought-out work that develops its themes, step by step, gathering momentum until it reaches its logical conclusion in a grand and breath-taking climax. The unity of the work is somewhat surprising when we consider the fact that the composer has employed an unusually large number of diversified musical styles in the course of the one-hour oratorio. These styles range from the classical recitative and chorale to the modern idioms of jazz and blues, as well as a dash of the Negro spiritual, Hassidic chant and the Israeli shepherd song. At all times, however, the composer is in his element and in full command of the material and techniques. The skillful composer utilized the diversified styles to achieve dramatic contrasts and variety, and they seem to live very well with one another.

The opening lines of the oratorio start with the grandeur and flourish befitting a Biblical epic. The Kiddush that follows it is a marvelous virtuoso vehicle for the main soloist. (He is called the “Leader”, and he sings almost half of the entire oratorio.) The un-

conventional Kiddush is a brilliant composition that vigorously states the theme of the oratorio — the search for universal freedom. What follows can be regarded as development and variations on this theme.

The entire oratorio, with the exception of a few words, is sung in English. In keeping with the traditional custom, the “Four Questions” are sung by the children’s choir. The charming melody of the children, in a quasi-Pentatonic mode, is dramatically contrasted by the full chorus that echoes the recurring question, “Why tonight?”. Towards the end, there appears the *Gemoreh* nigun of “*Mah Nishtanah*” in the original Hebrew.

Next we have the episode of the “Four Sons”. The part of the Wise Son is assigned to a child’s voice asking the traditional question in a lovely and plaintive chant. In contrast, the part of the Contrary Son is delegated to a booming bass voice. This is the only section in the oratorio that is pointedly dissonant. There is a clearly evil sneer both in the solo line as well as in the ominously dark and harsh accompaniment to the lines, “What’s all the fuss ? What’s the big deal?”. There is again a sharp contrast in mood with the appearance of the Simple Son. His part is sung by a trio of women’s voices in a breezy, light-hearted tune which, to me, brought to mind a group of young girls asking the simple-minded question : “When do we eat already ?”. The musical interpretation goes along with the humorous touch by utilizing a tongue-in-cheek style reminiscent of the swinging, syncopated rhythms popular among teenagers. The “One Who Cannot Ask” is called here, “The Mute Son”. It is a short solo without words. The melody is a recapitulation of the theme of the “Four Questions”.

The answer to all the questions posed until now is given in the section “*Magid*” — the narrative of the story of the Exodus, starting with God’s promise to Abraham and climaxing with the “Ten Plagues”. This section is sung, alternately, by the Leader and the chorus in a series of recitatives and chorales. They are all extremely effective. The chorale, “Your Children Will Be Strangers”, in particular, is a major musical piece with a great deal of substance and strength. The first half of the oratorio ends with a grand “*Halleluyah*” chorus in which the entire ensemble joins forces. This is one of several numbers in the oratorio that can very effectively be performed separately in a concert.

The second half of the oratorio starts with the obligatory explanation of the four main ingredients of the festive meal. In between the explanations of the symbolic meaning of Matsah, **Maror**, **Karpas** and Pesach, there are four songs for solo and choir that are patterned on the popular after-dinner Seder songs. The first song, "Mighty God", is a take-off on "**Adir Hu**". Like the original, it consists of a list of laudatory adjectives for the name of God in a cumulative fashion. The music, likewise, gathers strength and majesty as the total of the adjectives mounts and increases.

Following the recitative with its explanation of **Maror**, there is a refrain, "Search and Inquire" (taken from **Tsey Ul'Mad**), along with a spoken narration about the persecution of the Jewish people throughout history. It concludes with a chorale, "In every generation they rise in hate against us. . ." which ends with the Hebrew words "**Ani Ma'amin**". This is one of the few difficult choruses in the oratorio, but at the same time, it is one of the most sublimely beautiful, haunting and rewarding.

The third song, "**Dayenu**" parallels the traditional song by the same name, but the similarity is only in the spirited delivery. The text and the music are completely original and contemporary. Despite the lively tempo, the message of this song is quite serious. This is probably the most relevant song to the problems that plague our present-day world.

The fourth song, "I Once Had a Little Bird", is a contemporary setting of "**Chad Gadya**". (The contention is that it is far more likely that a modern father would bring home a canary rather than a little goat. . .) Like the original, it is a cumulative song with a simple and charming melody sung by the children's choir. The simplicity of the melody is contrasted by an intricate orchestral accompaniment, with a major role given to the percussionists who provide a variety of sound effects. It is a real fun piece.

The concluding portion of the oratorio starts with a magnificent thanksgiving (**Hallel**) chorus, "The Lord Brought Us Out", which is among the most inspired pieces of the oratorio. This is also a composition that can be performed separately in a concert.

After a summation of the message of the oratorio by the Leader and chorus, "Haggadah" concludes with a rousing chant, "**L'shanah Haba'ah Birushalayim**" in the Hassidic musical idiom, and with an

“Amen” to end all “Amens”! As I said at the outset of this article, this is the point where no audience can resist rising to its feet and giving the work and its authors a well-deserved standing ovation.

The musical score of “Haggadah — A Search for Freedom” was written for tenor solo, mixed chorus, children’s choir (mostly unison), chamber orchestra and organ. An alternate accompaniment has been provided by the composer that requires only a piano, an organ and percussions.

The oratorio was premiered at Temple Adath Yeshurun in Syracuse, N.Y. on March 31, 1974, with Cantor Harold Lerner as soloist, the 100-voice Jamesville-Dewitt High School chorus, a children’s choir from the synagogue and the Ithaca College Orchestra conducted by Thomas Michalak. A superb recording that captures all of the excitement of the live premiere was released by Temple Adath Yeshurun. It demonstrates vividly the breath-taking beauty and power of this new work. Cantor Lerner’s voice and interpretation are dazzling. The chorus is well-rehearsed and inspired, if somewhat lacking depth and strength in the male sections. The orchestral accompaniment is lush and colorful.

A few months after its premiere, the oratorio was performed again by Cantor Lerner and the same choirs at the annual convention of the Cantors Assembly at Grossinger’s. On this occasion, the accompaniment consisted only of piano, organ and percussions. The conductor was the composer himself. The effect of the work on the large audience of cantors and guests was electrifying, and an enthusiastic standing ovation was accorded to Dr. Gold, the composer-conductor, to Cantor Lerner the author-soloist and to the excited and inspired teen-agers of the High School choir. Since the convention performance was my first opportunity to hear it, I thought at that time that the simplified accompaniment was adequate and quite effective. Later, when I had a chance to listen to the recording with its full orchestral accompaniment, I realized how pale the simplified accompaniment seemed by comparison. The colorful and imaginative orchestration brings out to the fullest degree all the grandeur and magnificence that are inherent in this inspired work.

The preceding evaluation of the oratorio “Haggadah-A Search for Freedom” was written by me early last year. Since then, I have performed the work in my synagogue in Des Moines on March 23,

1975. The unusual circumstances of our performance have brought to light several important aspects of this work that can be of practical value to those who might contemplate performing this work in the future, and I am anxious to share with them my experiences.

My decision to perform “Haggadah” was reached at the convention. Upon returning home, I spoke at length to my rabbi and sold him on the idea. Together, we formed a Music Committee for this purpose. We all agreed that we should perform the work with full orchestral accompaniment, but we realized that our 16-voice choir was too small for a work of this stature and that our resources were too meager. Fortunately, we came up with an idea that solved our problems and, indeed, gave the entire event an unexpectedly new and deeper dimension. The idea was that since the oratorio emphasized the universality of mankind’s quest for freedom, why not turn the performance into an inter-faith event! We contacted the pastor of a large Episcopal church in our neighborhood and sounded him out on the possibility of presenting “Haggadah” as a joint project. His immediate response was enthusiastically affirmative. We agreed to combine our adult and youth choirs, and the church even offered to share in the expenses. Our combined choruses now numbered 60 adults and 40 children. In the early stages, we rehearsed separately, and only towards the end we held joint rehearsals. What amazed and elated me was the excitement and enthusiasm of the non-Jewish singers, and their total emotional involvement in the music and in the message of the text. (I had noticed a similar reaction on the part of the mostly non-Jewish High School choir that performed the work at the convention.) They displayed a great interest and curiosity regarding the many Passover symbols and rituals, and the rabbi and I were glad to supply them with answers and explanations.

Besides the initial investment of purchasing the vocal scores and renting the orchestral music, the big hurdle was the expense of hiring an orchestra of 23 musicians. At first, we considered using a High School orchestra, but were afraid that the music might prove to be too difficult for them. It was our good fortune to learn about the existence of a Music Performance Trust Fund. This is a national public service organization, created and financed by the American Federation of Musicians, that provides grants for free performances by non-profit institutions. We applied to our local chapter of the A.F. of M. and were pleasantly surprised when we were given the requested grant.

A few weeks before the performance (which was scheduled to take place in the main sanctuary of our synagogue), my rabbi suggested that we ask the pastor of the co-sponsoring church to be the narrator of the "Search and Inquire" segment. (This is the part that recalls the horrors of Jewish persecution throughout history.) Our only hesitation concerned the fourth verse which reads as follows :

"Search and inquire of Crusaders,
Blindly following their faith ;
Spilling the blood of their fellow-men
In the name of a prince of love !
And where is freedom found?
Search and inquire !"

We met with the pastor and frankly asked him whether he had any reservations regarding the reading of this particular verse. He assured us that he had no greater love for the Crusaders than we did, and that he would regard it as an honor and a privilege to do the narration exactly as written. I am simply at loss to describe the emotional impact that the simple and sincerely-felt delivery of the narration had on the vast Jewish and non-Jewish audience.

The event started with introductory remarks by the rabbi who explained the significance of Passover and its symbols and rituals and related them to the message of the oratorio. We further enhanced the performance by placing a beautifully-decorated model Seder table at the center of the pulpit. I performed my role as Leader/soloist in front of that table, lifting each ceremonial symbol as I sang about it.

The success of the evening was beyond our wildest expectations. I am referring now not to the musical aspect of the performance but to the ecstatic feeling of good-will, brotherhood and, yes, love that engulfed the entire assembled audience.

In the congregational Bulletin of the co-sponsoring church there appeared on the following week an article which I should like to quote in part :

“A very special highlight of the Lenten season was our privilege of sharing and participating with Tifereth Israel Synagogue in presenting a new Passover oratorio: “Haggadah — A Search for Freedom”. The combined adult and youth choirs, with a 23 member orchestra, gave a magnificent and thrilling performance for an inter-faith audience of more than 1,000 persons, completely packing the synagogue. Words cannot adequately express our deep appreciation to the Rabbi, Cantor and the members of Tifereth Israel for the warmth and love and fellowship which was ours on this momentous occasion.”

My reasons for including all the information and details of the special circumstances of our performance of “Haggadah” should be obvious. In light of the recent events at the U.N., I feel that now more than ever there is a pressing need to establish on-going relations with our fellow Americans of other faiths, to seek opportunities to enlist their sympathetic understanding of our plight and to have them identify themselves with our cause. I am firmly convinced that performances of “Haggadah” in the manner which I have just outlined will go a long way towards this goal.

In conclusion, I should like to state that in my opinion the oratorio “Haggadah — A Search for Freedom” is one of the most meaningful musical works on the theme of Passover, the Festival of Freedom. I am sure that it is destined to become a favorite and beloved classic.

MUSIC IN THE SYNAGOGUE: A COMPOSER'S VIEWPOINT

PETER NAGY-FARKAS

When one is exploring the relationships between Man and Religion, a theologian is accepted as a final authority; when the relationships between Man and Music are investigated, a composer should be the ultimate authority. The quality and value of findings will depend on the knowledge, professional integrity and power of presentation of the theologian or that of the composer. In the case of searching the relationships between Religion and Music we are so to speak on a neutral ground. Everyone wants to be sure that his point of view must be taken into account. A theologian has the right to express his opinion, because music is part of a *religious* service. The participants: cantor, organist, choir members, or soloists, also rightfully feel a need to be heard, because without them there would be *no* music during a religious service. Then, what about the opinion of the congregation? After all, they are the ones who must listen to the music. And the congregation, mind you, is not a person ; it is a multitude with an innumerable variety of religious and musical backgrounds, The ideal person perhaps would be a philosopher-theologian who is an active accomplished composer. Since I cannot offer you that ideal person who could tell about some aspects of Religion and Music, I now humbly offer to the reader the next best authority in line, an accomplished active composer who is a religious person: myself.

The nature of Religion could be described as a unifying source which brings Man closer to God by various means, expressed by his activities: deeds, thoughts, words, literature, art, music and so on. This shows us that music is only one component in helping to establish that desired tie with God through Religion. To me, it is only logical to recognize music as religious music, if and when the composer himself is a religious person. It is true that one may compose music that will communicate great joy and happiness while the composer is saddened by some tragedy in his personal life, or that one is able to write shatteringly depressing music at the times when he

Peter Nagy-Farkas teaches Composition at Westfield State Teachers College in Massachusetts. He is a graduate of Eastman School of Music where he studied with Samuel Adler. He has to his credit a number of major instrumental and vocal works, among which are a considerable number of compositions for the synagogue.

has no reason whatsoever to identify his own feelings, with the feelings produced in the listeners, by his music. In any case, the composer is always an honest artist when he faithfully executes his work to the best of his ability as a craftsman. The exception to this rule is only when a composer is writing religious music. Let me stop here for a moment to elaborate on what I mean by religious music.

Music written to inspire a person religiously is religious music and must itself be inspired by religion. However, it may not always be possible to communicate religious feelings to the listener. Contrary to widespread beliefs, music is not an international language; as a matter of fact, it is not a language at all. Buddhist religious music could be as meaningless religiously to a Protestant New Englander as a Lutheran Bach chorale might be ineffective in triggering religious emotions in a Buddhist monk.

The two major categories of music are :

A. **Abstract music:** music written primarily for the purpose of pure enjoyment of sound. The following musical compositions belong to this category : symphony ; sonata ; string quartet ; some orchestral and chamber music. Although this kind of music often does have extramusical connotations — tonal expression of divers qualities of the human mind—nevertheless it is considered abstract music.

B. **Functional music:** music written for a specific occasion. This category could be subdivided as such :

1. Ceremonial music
 - a. Religious
 - b. Secular
2. Entertainment music : with further subdivision into branches of different kinds of music written for the purpose of pleasing, of entertaining the listener in some way.

In writing abstract music the composer tries to reach the listener predominantly through his craftsmanship of sound manipulation. While composing functional music the composer applies his art as a complementary component of another non-musical expression of the human mind. The abstract has the tendency to isolate the individual, the ego (how successfully that can be achieved is altogether a different question). Functional music — looking at it from the standpoint of religious music — is definitely group oriented, serving the purpose of unifying the individual with his greater self: a religious

denomination. Because of this unique power of music it is best if the music written for a particular denomination is composed by a person who himself is an organic part of the same religious body and whose intellectual, spiritual and emotional qualities would be summarized by his musical craftsmanship and artistry.

There is no doubt in my mind that the guideline for acceptable practice should be that music performed in a synagogue as part of a religious service preferably be composed by a Jewish composer. My argument concerns the quality of music performed for religious purposes. That quality must have certain ingredients, one of which is the source — the composer. Because religious music is functional, ceremonial music written specifically for a definite purpose for a distinct group of people who share the same ideals, aspirations and destiny, it is only natural that it is best when it is realized by a person who belongs to those for whom he writes music. It is not incorrect to avoid the performance of music of non-Jewish origins in the synagogue for religious services if it is written for the religious services of another religion. It is unsuitable on religious grounds.

Now, when I have-1 hope successfully-convinced my readers of how strongly I feel about having religious music in the synagogue written primarily by Jewish composers, let me say a few words about certain circumstances which would create exceptions to this rule. If a non-Jewish composer who is inspired by the text used in a Jewish religious service writes music honoring the ideas expressed by those words with his art of composition, then I could not raise any objection to performing that music during the worship, provided that the professional quality of that music would match the good intentions of the composer in expressing his respect toward Judaism. This article would not be complete if I did not mention those “unfaithful” composers who left — or whose parents left — Judaism.

The following is a true story: it happened to me. One Friday I went to an evening service in a Temple where the service and the music were simple and unpretentiously charming. The words of the Rabbi and the music — mainly Israeli folksongs — filled everyone present with happiness and joy. However when, after the service, in conversation with the person in charge of the music I asked what kind of “more sophisticated” — in other words, “serious art music” — is programmed for services, my mere mentioning of the name of Felix Mendelssohn was considered a “faux pas.” “Mendelssohn was not Jewish,” I was informed. “Therefore, it is no use even to consider his music for use in the synagogue.”

Everyone is entitled to his opinion, including myself. It is not my aim to establish the Jewishness of any one person. In my opinion, and as an established historical fact, Felix Mendelssohn was unquestionably a superb composer who wrote compositions dealing with Jewish themes (an impressive number of musical settings of David's Psalms and the monumental "Elijah" oratorio). Among these I am sure one could find some which would be appropriate to be played in the synagogue. Naturally, I would discard all compositions that were written by him for the purpose of other religious services or the expression of religious ideas of the religion with which he had open associations. The very same consideration should be given to other composers of a similar destiny — e.g., just to name two other giants in music, Meyerbeer and Mahler.

Nothing could be further from the truth than to say that wanting Jewish music by Jewish composers in the synagogue is nourished by chauvinistic nationalism. The question of what music should be used, where and when, is to be answered by Judaism as a religion. On the other hand, it is necessary to point out also that religious music is ceremonial, it has a function, and if it does not fulfill that function it has no place being performed, where it was not intended to be performed in the first place. A *Wiener Walz* might be great in a dance hall or at a party, but hardly is it appropriate as a prelude for a service of any known religious denomination. My example of course is an obvious one, but basically the same idea is behind more subtle cases of a similar nature. Non-religious music is seldom acceptable for religious ceremonial purposes at all, with certain exceptions. As a musician and a religious person I could perhaps accept a Bach fugue played at the end of a service when, for example, some non-Jewish persons would honor a Jewish religious service, because the fugue is an abstract musical form. However a selection from Handel's "Royal Fireworks" — written to entertain guests at a garden party — would not be suitable music for seeing the Rabbi and Cantor leave the place of worship.

It is healthy to be faithful to ideals expressed through religion and music. If one honestly faces his own conscience on this matter, he will see that because harm is not done to anyone, there is no rule or law by which one must reject the natural tendency of wanting to have in the synagogue as a first choice Jewish religious music written by Jewish composers.

We humans have a wonderful heavenly gift : the freedom of choice. Jews also should accept and make good use of this gift by choosing the Jewish road, built and maintained by Jews, not leading against others, but one which is unique and beautiful.

SALOMONE ROSSI'S "HASHIRIM ASHER LI'SHELOMO"

DR. DANIEL CHAZANOFF

As pointed out in previous articles by this writer, Rossi's identification as a Jew was by no means diminished in the service of the Mantuan Dukes as musician and composer from 1587 to 1628. His thirteen books of compositions published from 1589 to 1628 bear the signature Salomone Rossi, Ebreo (the Hebrew). The official ducal order of 1606, which absolved him from the wearing of a yellow badge prescribed for all Jews, makes reference to him as Salomone Rossi, the Jew. Further, motets, the religious counterpart of the madrigals, are notably absent among Rossi's listed works. The madrigals based upon secular texts were sung at court while motets containing religious texts were intended for church services. In the writing of religious polyphonic songs, Rossi turned his attention to the Hashirim Asher Li'Shelomo (The Songs of Solomon), which he intended for the synagogue service ; these are his motets.

In the light of the Diaspora, the "Hashirim" are significant. The reader will recall that Italy was the first country of the Diaspora where Jews could participate in life outside of the ghetto. However, Jewish religious practice continued within the confines of the ghetto. Thus, while Christian colleagues such as Monteverdi wrote both secular (madrigals) and religious (motets) vocal music for the court, Rossi wrote only secular vocal music (madrigals) for the Gonzagas. His completeness as a person and his identification as a Jew were fulfilled by the 33 songs which took him outside of

Dr. Daniel Chazanoff is the Director of Music for the City School District of Rochester New York. He has more than two decades of experience as teacher, conductor, performer and administrator. He is a first-rate cellist, having served at the first desks of The Birmingham Symphony, The Berkshire Music Festival among others. His name and accomplishments have been included in the 8th edition of the "International Who's Who in Music", Cambridge, London.

This is the sixth in a series of articles on the music of Salomone Rossi. Dr. Chazanoff's studies on Rossi were made possible by a grant from the National Foundation for Jewish Culture.

the court. Freed sums it up when he says, “It is remarkable that in the bigoted atmosphere of the sixteenth century, a composer who always signed himself Salomone Rossi, Ebreo (The Hebrew) could have risen to his important place while yet remaining faithful to the religious beliefs of his forefathers”.’ This statement speaks well for the Mantuan Dukes as humanitarian rulers.

Rossi’s 33 psalm settings were published in 1622 under the title, “Hashirim Asher Li’Shelomo,” (The Songs of Solomon) for 3 to 8 voices.² This collection forms a landmark in the history of synagogue music. Isadore Freed refers to it as “. . . the earliest known published volume of harmonized Jewish music”.³ However, some clarifications are necessary here. In the same way that Christian composers of the period used texts from the Christian bible in the writing of motets, so did Rossi use texts from the Hebrew bible in composing the “Hashirim”. Also, the collection was in no way based upon ancient Hebrew chants and modes. Rather, they were written in the style of the Italian Renaissance containing a polyphonic texture and employing modal counterpoint. Music history took a curious turn when, one hundred years after Rossi set Hebrew prayers to Renaissance style music, Benedetto Marcello (1686-1739), a Venetian Gentile musician, created a collection of psalm settings based upon traditional Hebrew chants.⁴ This eight volume work, bearing the title “Estro Poetico-Armonico” (Eastern Poetic Harmony) was published in Venice from 1724-1727.⁵ It “. . . contains fifty settings for one to four voices with occasional solos for violin and violoncello and with figured basses added. . . .”⁶ Another Venetian Christian musician, Antonio Vivaldi (1675-1743), one of the most prolific composers of all time, wrote 12 concerti grossi bearing generic title, “L’Estro Armonica” (The Eastern Harmony). Since these works form his opus 3, Vivaldi must also have been attracted to the singing in the Venetian synagogue early in his career. Considering their publication date, the “Hashirim” are enigmatic. Steeped in Renaissance style, they were published long after Rossi applied Baroque harmonic techniques to his compositions; he made use of the figured bass (chord progressions) as early as 1607 in his instrumental works. Rossi may have written the “Hashirim” long before their publication date (1622). This is corroborated by Roth, who says they were “. . . assembled over a long period of years; all had been performed before they were printed — presumably in one or the other of the Mantuan synagogues . . .”⁷

The original collection is preserved in the Ambrosian Library at Milan, Italy and comprises, "Hymns, songs and praises brought together according to the science of playing and music, for 3, 4, 5, 6, 7 and 8 voices ... to praise the Lord and to hymn His most high Name in manner of holiness". In the dedication, Rossi paid tribute to his benefactor, Moses Sullam, patriarch "... of one of the most prominent and wealthy Mantuan families, who had been among the composer's supporters from his earliest days, had helped in his musical training, and had been one of those who persuaded him to publish the work".⁹ It reads,

To the noble, magnanimous, Moses Sullam of Mantua, who conjoins erudition with greatness :

'Since that day when the Lord granted me the favour of opening my ear to music, the first and noblest of the arts, and permitted me to understand and to learn it, I have made a firm resolution and have been fortunate in devoting the first-born of my songs to the glory of the Lord, to praise him with hymns of joy and thanks and to do him honour for the many gifts which he has bestowed upon me. God has been my aid. He set my lips to sing new songs which have been written in accordance with the rules of the art, in conformity with the spirit with which he inspired me; songs suited to the days of festival and joy. I have subjected a large number of the Psalms of David to the laws of music, in order to make them more attractive. After I had finished my work I was of the opinion that it would be well to make a selection and to publish these, not to my glory, but to the glory of the Lord, who of His grace gave me this life and whom I shall always praise. .'"¹⁰

Rossi also made poetic use of the family name Sullam, meaning ladder in Hebrew, when he said, "The ladder of your glory, like Jacob's ladder, rests on earth and his tip touches the heaven".

In connection with the publication of his "Hashirim" some confusion exists concerning Rossi's life and work. While Rossi, as a Jew, lived in the ghetto of Mantua, he earned his livelihood outside of the ghetto as a musician and composer to the Mantuan Court. All of his works, including the "Hashirim" were published by the Bragadini Brothers. in Venice because such facilities were not available in Mantua. He did not live in the ghetto of Venice and work at the Mantuan court as is sometimes believed; even though the cities in question were close to one another such travel on a daily basis would not have been realistic during the late 16th and early 17th centuries.

In its day, the work was controversial because it brought into focus the "... fundamental question whether art-music may take an essential place within Jewish worship, or should be tolerated at all ..."¹² Out of grief for the destruction of the Second Temple in Jerusalem (70 A.D.), the prevailing view renounced the inclusion of art music in the synagogue during the Diaspora.¹³ Yet, while the "Hashirim" met resistance, Rossi did enjoy support for his artistic reform in Mantua and other Italian Jewish communities. This was due to the help of his friend and staunch ally, Leone (Aryeh) da Modena who was chief Rabbi of the Republic of Venice, musician and scholar. In 1605, Leone da Modena :

1. assembled a group of six to eight singers in Ferrara
2. wrote an extensive manifesto in defense of music
3. obtained the support of four other Italian rabbis for his views in the form of signatures
4. submitted his document to a rabbinical convention in Venice, and
5. saw the distribution of his manifesto among the Italian congregations in order to win adherents to his views.¹⁴

In aligning himself with Rossi, Leone da Modena made two creative contributions to the "Hashirim". First, he wrote the foreword and second, the collection contains a hymn for the wedding service which he wrote the words for.¹⁵ His preface "... to the collection proves how great an opposition had to be overcome among Jewish authorities and scholars by a musician who set traditional words to music in a modern style".¹⁶ It reads:

'Judah Aryeh (Leone) da Modena, son of Isaac, to all whose ears can understand the truth :

'One knows the words of the poet: "The Lip of Truth shall be established forever. "Music speaks to the non-Jews: "I was stolen away from the Land of the Hebrews". The savants have flourished like grass and have disseminated knowledge, and have been admired by all other nations, for they have mounted up like eagles into immeasurable heights with wings. From the Hebrews is the music of other nations borrowed. Who could forget King David, who, as it is written, instructed the sons of Asaph, Heman and Jeduthun in music? He made them understand singing and the playing of instruments during the periods of the first and second Temple.

‘But our exile, our dispersion over the earth, our troubles and persecutions have made them forget knowledge and lose understanding of art. The wrath of God descended upon the people and he cast them into a pit void of all knowledge. We had to borrow our wisdom from other nations, until now Solomon alone is excellent in this science and wiser than any man of our own people, through which he was taken into the service of the Dukes of Mantua. Nay, his musical works, printed in a foreign language, meet with appreciation as they were liked by non-Jews. The Lord opened the eyes of the blind. Despite the opposition of his brethren, he sought to perfect the work. His power is unto his God. He added every day to the psalms, hymns, and Temple-songs till he brought them together in one volume. Now the people sang his compositions; they were pleased by their excellence and their ears were delighted by them.

The leaders of the community, headed by the most reverend and virtuous Moses Sullam (whom may God guard), urged the author and persuaded him to publish his compositions. I, too, who am proud to be reckoned among his admirers, brought all my influence to bear to persuade him to occasion this publication. Finally, he submitted to our requests and gave his collection to be printed. He commissioned me to supervise the printing of the book, to see it through the press and to eliminate errors. . . The reader will see that the author preferred the words to be written from left to right, contrary to our Hebrew custom, rather than change the musical notation. He did not consider it necessary to print the vowel signs, since our singers know the text by heart and read correctly without them, which does them great honour.

‘Ye are blessed, my brethren, because we have begun the publication of the work of the outstanding musician who composed songs in his sanctuaries on holy-days. Teach them to your children, that they may be instructed in music, as was the custom among the Levites. I am convinced that from the moment of its appearance this work will spread the taste for good music in Israel, to praise the Lord. Among us people were to be found — of this there is no doubt — those who infallibly resist all progress and who will also resist these songs which are beyond their understanding. I therefore consider it advisable to refer to the answer to a question put to me when I was still Rabbi at Ferrara ; all the great scholars of Venice agreed with me. I demonstrated that there is nothing in the Talmud which can be cited against the introduction of choir-singing into our Temples; and that was sufficient to close the malevolent mouths of

the opponents. Despite all they can say, I put all my trust in the honour and nurture of song and music in our synagogues, to extend these things and to make use of them until the wrath of God is turned away from us and He builds His Temple again in Zion, and commands the Levites to perform their music, and all singing will be happy and joyful again, not as it is today, when we sing with heavy hearts and in anguish of spirit for the pain of our dispersion’.”

According to Sendrey, Rabbi Modena’s foreword to Rossi’s “Hashirim” is also significant because it established, for the first time, copyright protection for the composer with “. . . the warning that any reprint or sale of an unauthorized version of Rossi’s sacred compositions was strictly prohibited”.¹⁹ Prior to Rossi’s work, “. . . anybody could reprint any work of an author or composer without penalty”.¹⁹ Copyright protection for the creator became official one century after Rossi in the Statute of Anne, Queen of England, dated 1710.²⁰

The original printing of Rossi’s synagogue music presents several problems involving modern notation and performance. First, the various vocal parts for the 33 psalms were printed separately, not in complete score, as was the custom of the period.²¹ Second, the notation for the separate vocal parts was printed from left to right while the Hebrew words ran from right to left in complete lines rather than broken down into syllables so as to fit the musical text.²² Rothmuller mentions the modern solution to the left-right problem, i.e., “. . . to transliterate the Hebrew into Latin script and print left to right or to set each Hebrew syllable separately under the notes”.²³

A number of writers mention the fact that Rossi’s synagogue music is much simpler than his secular vocal music. The reader should bear in mind that Rossi’s secular vocal compositions were sung at court by highly trained musicians. Perhaps the synagogue music was simpler so as to accommodate the musical level of lay singers. Then, again, this might not have been the case since a number of musicians at court were Jews and might have formed the choirs for at least several synagogues in Mantua. This writer suspects that Rossi’s intentions may have been governed by such factors as:

1. the constitution of the synagogue service and
2. the readiness of Jews to accept any form of harmonic music in the synagogue; resistance had to be overcome.²⁴

Just as Azariah de' Rossi "... brought Renaissance standards of historical criticism to Jewish scholarship ..."25 in his book, *Me'or Einayim* (The Enlightenment of the Eyes), so did Salomone de' Rossi attempt "... to introduce new standards of Renaissance musical taste to the synagogue", in the Hashirim Li'Shelomo (The Songs of Solomon). While Rossi's synagogue music did not meet with immediate success in his lifetime, its influence was felt as late as the 19th Century in the temples of Northern Europe.

FOOTNOTES

1. Isadore Freed, ***Sacred Service*** (New York: Transcontinental Music Corp., 1954), Unpaginated.
2. The Journal of Synagogue Music, Feb. 1967, P. 20.
3. Isadore Freed, loc. cit.
4. Peter Gradenwitz, *The Music of Israel* (New York: W. W. Norton, 1949), P. 150.
5. Ibid
6. Ibid
7. Cecil Roth, ***The Jews in the Renaissance*** (Philadelphia: Jewish Publication Society of America, 1959), P. 297.
8. Ibid
9. Ibid
10. Aron Marko Rothmuller, *The Music of the Jews* (New York: Thomas Yoseloff, New and Revised Edition), P. 116.
11. Alfred Sendrey, ***The Music of the Jews in the Diaspora*** (New York: Thomas Yoseloff, 1970), P. 273.
12. Artur Holde, *Jews in Music* (New York: Philosophical Library, 1959), P. 3.
13. Ibid
14. Ibid
15. Cecil Roth, loc. cit.
16. Eric Blom (Ed.) *Grove's Dictionary of Music and Musicians* (London: Macmillan and Company, 1954) VII, P. 244.
17. Aron Marko Rothmuller, op. cit., P. 116-118.
18. Alfred Sendrey, op. cit., P. 274.
19. Ibid
20. Ibid
21. Cecil Roth, loc. cit.
22. Alfred Sendrey, op. cit., P. 275.
23. Aron Marko Rothmuller, op. cit., P. 118.
24. Ibid, P. 119.
25. Max Wurmbrand and Cecil Roth, *The Jewish People* (New York: Shengold Publishers, 1967) P. 206.
26. Ibid

THE HAZZANIC RECITATIVE: A UNIQUE CONTRIBUTION TO OUR MUSIC HERITAGE

GERSHON EPHROS

I very often think that the scholar who writes the history of our people's existence in the Diaspora, should find very valuable documentary material in the hazzanic recitative.

The creative hazzan did not only enthrall his congregants by his free imaginative flow of Jewish musical expression, he voiced also our people's suffering and tribulation. He always has been and still is both the singer and lamentor of his people's woes.

An interesting record of the role of such a hazzan in a Jewish community is found in an historical sketch of the Chmelnitzky period (1648-49). We are told how Hazzan Hirsch so moved the Tartars by his emotional chanting of the "El Mole Rachamim," that they saved 3,000 Jews from the hands of the raging Cossacks.

Occasionally, though not very often, joyous and happy events in the life of the community and of the individual struck a responsive chord in the heart of the hazzan. He then gave utterance of thanksgiving in joyful and exuberant song reflecting our people's will to live under any circumstance. Thus, he expressed our people's unshaken faith in our physical survival and in the ultimate triumph of Israel's ideals,

The Recitative, unlike our ***Nusah Hat'filah*** which preserved its refreshing simplicity, went through a process of change and development-its origins at times hardly recognizable. Yehudah Leib Peretz would call it "A Gilgul of a Nigun". However, in many instances the melodic flow and improvisational freedom of the Recitative indicate the inspirational source of the ***Nusah Hat'filah***, which was influenced by and based upon the tiny fragments of the ***taame mikra***.

Gershon Ephros is the internationally known hazzan-composer-anthologist and authority on the history of the music of the synagogue. His six volume collection of music for the synagogue is the classic anthology of cantorial and choral music of the last two centuries. For many years he served Congregation Beth Mordecai of Perth Amboy, New Jersey as Haxxan. Although now retired, he continues to be active as a composer, editor and anthologist. His major works include a highly acclaimed service for Selichot, for cantor, choir and organ; a service for similar forces for the Sabbath and several dozen cantorial, folk and instrument works.

The Recitative of recent times and that of the early *Baale T'filah* constitute the basic material for the hazzan.

For the sake of clarity and convenience I shall classify the various types of Recitatives here and abroad during the last few decades into the following groups :

- A — The *Parlando* Recitative
- B — The *T'filah* Developed Recitative
- C — The Virtuoso Recitative
- D — The Improvisational Recitative
- E — The Hassidic Recitative

These five categories are chanted by the hazzan with or without accompaniment.

A — *The Parlando Recitative*

This recitative is the offspring of our *Nusah Hat'filah*. Some of the finest examples are found in the literature of the East and West European hazzanut. Some of the noblest pieces of Sulzer belong to this group. You are all familiar with his "Yaale V'yovo," (see Volume III, Cantorial Anthology, pg. 172). Other shining examples are: Tzalel Odeser's "Tikanto Kol Ele" (Volume II, pg. 289) and "Umishechorav Bes Mikdoshenu" (pg. 290) "Ato V'chartonu" of Nissi Belzer (Cantorial Anthology III, pg. 296).

These pieces are probably the most original *Parlando* that East European hazzanut has produced. A keen listener can hear the idiomatic speech of the Jew in the Galut herein. I would call the reader's attention also to the Sabbath Amida (Volume IV, Cantorial Anthology, pgs. 214, 231), representing a cross section of Birnbaum, Dymont, Ersler, Sulzer, Weintraub and Weisgal. These different cantorial personalities chanted the same simple, dignified and noble *Parlando*.

B — *The T'filah-Developed Recitative*

The term *t'filah* does not refer to any particular *T'filah* mode, but to the recitative intended for medium voice and for a good hazzanic coloratura. It is a *davar hashaveh l'khol hazzan*.

This Recitative is exemplified by the very many written by Eliezer Gerovitch — among these the famous “Yizk’rem Eloheinu L’tovoh” (Cantorial Anthology, Volume IV, pg. 142) ; Jacob Beimel’s “Ato Yotzarto,” first published in the 35th Jubilee Volume of the Jewish Ministers Cantors Association, this is also included in Volume IV, Cantorial Anthology, pg. 369; Rosenblatt’s “V’shomru,” Cantorial Anthology, Volume IV, pg. 142; Y’ruhom Hakoton’s “Hashkivenu,” Cantorial Anthology, Volume III, pg. 40 ; Moshe Steinberg’s “Uv’makhalos,” Cantorial Anthology, Volume III, pg. 108 ; David Moshe Steinberg’s “Ovinu Malkenu,” Cantorial Anthology, Volume III, pg. 302; Joshua Weisser’s “Melech Rachamon,” Cantorial Anthology, Volume III, pg. 303 ; Zemaehson’s “V’seerav,” Cantorial Anthology, Volume III, pg. 305 ; Adolph Katchko’s “Adonoi Moloch,” Cantorial Anthology, Volume IV, pg. 76; Sherman’s “Ma Nomar,” Cantorial Anthology, Volume II, pg. 153; Mordecai Yardeini’s “Rachamuno D’one,” Cantorial Anthology, Volume II, pg. 173 ; David Novakowsky’s “Adonoi Adonoi,” Cantorial Anthology, Volume II, pg. 314; Zavel Kwartin’s “Hoir Hakodesh,” Cantorial Anthology, Volume II, pg. 322 ; Israel Alter’s Second “K’dusha,” Cantorial Anthology, Volume IV, pg. 350; Berele Chagy’s “Ribono Shel Olom,” Cantorial Anthology, Volume III, pg. 92; Joshua Feinsinger’s legendary “Shichulo Achulo,” Cantorial Anthology, Volume IV, pg. 244; Samuel Bugatch’s “Hin’ni,” Cantorial Anthology, Volume VI, pg. 112 and Max Wohlberg’s “Ato Zocher,” Cantorial Anthology, Volume VI, pg. 173. These are but a few examples of the many deserving honorable mention.

C – The Virtuoso Recitative

The term Virtuoso does not imply a quality superior to the aforementioned **Parlando** and **T’filah** groups. As a matter of fact, the contrary is very often true. Besides, I am not arranging these groups pyramidally or vertically, but, rather horizontally. However, I would say that this type of recitative is not a **davar hashaveh l’ khol nefesh**. **It** is only the exceptional voice and a highly developed coloratura which could interpret such a piece. Some examples of this type of recitative would be: David Roitman’s “Oshamnu Mikol Om,” Cantorial Anthology, Volume II, pg. 145; Leib Glantz’ “Ki Hine Kachomer” (Cantorial Anthology, Volume II, pg. 86) ; Kashtan’s “Ono Tovo L’fonecho” (Cantorial Anthology, Volume II, pg. 135) ; and “Ki K’shimcho ;” Karniol’s “Rom V’niso,” “Ovinu Malkenu” and “Tikanto Shabos.” The latter are only available in old recordings.

There are other recitatives in this group which are not as complex as the previous mentioned ones and yet do belong in this category. They are: Jacob Rapoport's "Ezro Hasofer" (Cantorial Anthology, Volume II, pg. 163) ; Kwartin's excerpt from "Asoro Haruge Malchus ;" Reb Sholom Anianiver's "Ato Nosen Yod" (Cantorial Anthology, Volume II, pg. 323) ; David Kusevitsky's "Uv' shofor Godol" (Cantorial Anthology, Volume VI, pg. 126) ; Samuel Vigoda's "Emes" (Cantorial Anthology, Volume VI, pg. 135) ; Jacob Rapoport's "V'al Y'de" (Cantorial Anthology, Volume VI, pg. 180) ; Leib Glantz's "T'ka" (Cantorial Anthology, Volume VI, pg. 201) .

D — *The Improvisational Recitative*

This recitative is musically advanced. It evokes an atmosphere of nobility and refinement, and is appreciated by the West European synagogue worshipper. It must have been this kind of recitative that stirred and shook Franz Liszt when he first heard Sulzer — "singing full of pomp and fantasy and dreams." ("V'seerav," Cantorial Anthology — Volume I, Part 2, pg. 158 ; "V'seerav" — Volume VI, pg. 212).

E — *The Hassidic Recitative*

The most gifted master of this recitative, the so-called *d'veikut* (cleaving to God) was Nissi Belzer. This great East European Jewish melodist was indeed a man of genius. Though self-taught he more than any other East European Synagogue composer of the 19th century, was the most eloquent spokesman of the high ideals of the Chassidic movement. It was he who developed the *d'veikut* idea — creating an atmosphere of intimacy, thereby negating the formal approach of the West European Jewish composer. (Cantorial Anthology — "Atoh V'chartonu," Volume III, pg. 296). Other recitatives may be found in Volume V, pg. 75 ; Volume V, pg. 102 ; Volume VI, pg. 97.

Let us now examine an interrelated subject, that of the instrumental accompanied recitative, used by the Conservative and Reform cantor for all occasions, though used by the Orthodox cantor only for concerts and weddings. A few words of caution relative to this recitative is now in order.

The hazzanic "market" is virtually flooded with so-called accompanied recitatives of every description, very few of these attaining the standard of adequate musical arrangement. Musical settings are undertaken by those utterly unqualified to do so, as it is written in the Talmud, Tractate Chulin "*Hakol shochtin, ush'chitson*

keshuro chutz micheresh shoteh v'koton.” One of my friends aptly characterized this type of hazzanic arrangement as Bim-Barn Bim-Barn.

In contrast, it is indeed refreshing and inspiring to examine some of the accompanied recitatives written by Cantors of the late 19th and 20th century. These examples are to be noted: Sulzer’s “V’seerav,” Cantorial Anthology, Volume I, Part 2, pg. 158 ; Lewandowski’s “Ki K’shimcho,” Cantorial Anthology, Volume I, Part II, pg. 84 ; Kirschner’s “Kaper Chatoenu,” Cantorial Anthology, Volume II, pg. 106; Grauman’s “V’shomru,” Cantorial Anthology, Volume IV, pg.. 138 ; E. Birnbaum’s “Hashkivenu,” Cantorial Anthology, Volume III, pg. 42; Bachman’s “Kodosh Ato,” Cantorial Anthology, Volume I, pg. 117 ; etc. Not only are the pieces admirable, but the very approach of the composers to their task was with love and reverence.

Accompanied recitatives were further enriched by the creative efforts of cantor-composers of the first half of the 20th century. Among these we would cite : Alman’s “Birchas Kohanim ;” Jassinowsky’s “Birchas Kohanim ;” Katchko’s “Z’chor Ov,” Cantorial Anthology, Volume III, pg. 365; Low’s “Rachamono D’one,” Cantorial Anthology, Volume II, pg. 168 ; Silver’s “Omar Rabbi Eliezer ;” Glantz’s “Haneehovim,” Cantorial Anthology, Volume IV, pg. 305 ; Zilbert’s most harmonically advanced “Ma Tovv,” Cantorial Anthology, Volume III, pg. 3; Milner’s Psalm “Ad Ana Adonai,” Cantorial Anthology, Volume II, pg. 242; and Weisgal’s “Yaale Tachanunenu,” harmonized by his son, Hugo.

In the above works we find the happy combination of intensity and profound pathos, together with artistic arrangements of very gifted musicians. They do exemplify the vast potential inherent in the Jewish melos. The modern harmonic approach to our traditional chant will not only enhance the melody but will also transform it into a piece of art.

The ***Ahava Raba*** mode, so close to the hearts of both hazzan and worshipper alike because of its augmented interval and its general soft and sentimental character very often becomes monotonous and boring to the musically cultured ear. The proper harmonization will bring new vitality and new meaning to this mode. With new and vigorous harmonic treatment the ***kol anot chalusha*** will become a ***kol anot g’vurah***.

I would now like to point to the important contribution of the 'Cantor-Concertist' to the hazzanic art. It was he who attracted hundreds of thousands of Jews to his performance, thus making his own impact on Jewish survival as the traditional *maggid* of old or the *folksredner*, or the gifted creator-preacher did in his day.

Lest we forget, it is the permanent Cantor serving his community in joy and sorrow who paves the way for the renaissance of synagogue music today. It is he through his dedication and warm personality who is able to inspire our youth and elders alike. The story of a lonely kibbutznic writing in his diary the day before he fell on the field of battle for Israel's independence comes to mind — "I went to hear the hazzan sing the Kol Nidre chant, which has remained eternal amidst the changing times, and also to behold the Jew who prays to attain purity. On this day, I sought to be for a while with all Jews and to utter the Kol Nidre, the prayer that binds us all together, and to enter where Jewish holiness, the shechinah, is all encompassing. I have the feeling at such a time, that there is in my heart a certain void, that is waiting to be filled. I too, feel the urge to learn this holiness, these prayers, so that the Jewish tune might embrace me, at least, for a moment."

Could there be a more eloquent tribute to the hazzan !

AN AMERICAN HAZZAN IN SWEDEN

MAYNARD J. GERBER

My wife, Debbie, and I recently moved to Stockholm, Sweden, where I have taken the position as hazzan of the Great Synagogue. As of this writing, we have only been in Stockholm for three months. In such a short amount of time it is impossible to write an accurate account of what it is like to be a hazzan in a Swedish Jewish community. However, I can tell what I know so far. I think that what I have seen here at this point can be of great interest. I would like to begin by giving a general description of how the Jewish community is organized, and continue with some of the other interesting aspects of the congregation that I have found here.

The Organization of the Community

The following is an excerpt from a pamphlet written by the community's chief rabbi, Morton Narowe, entitled *Jews in Stockholm*. (Rabbi Narowe, originally from Philadelphia, and a graduate of the Jewish Theological Seminary, has been the community's chief rabbi since 1965.)

"At present, the Jewish population of Sweden is about 17,000, about half of whom live in Stockholm. Relatively large communities exist in Gothenburg and Malmo.

"Prior to the legislation of 1952, all Jewish citizens of Sweden were compelled by law to belong to the local nearest Jewish community. Non-citizens were excused until naturalized. In 1952, membership in the Jewish Community became voluntary and only members could be assessed the community dues.

Maynard Gerber, a recent graduate of the Cantors Institute of the Jewish Theological Seminary of America has just begun to serve as Hazzan of the Great Synagogue in Stockholm, Sweden, where he follows the long tenure of the well-known hazzan-composer Leo Rosenbliith, who has just retired. This article records his first impressions of the Stockholm Jewish community and casts some light on the practices and traditions of that venerable Jewish congregation.

“Each member pays dues according to his declared annual income. This information on the income of all tax payers is readily available and the local Jewish community utilizes governmental publications for its calculations. Membership is always expensive because the community dues are calculated according to net income, before the very sizeable state and local taxes are subtracted. Another reason for the high cost of membership is that one may not deduct a contribution to the Jewish community from taxable income. This, too, dates from 1952, when the new law declared that contributions to charity or to cultural, educational or religious institutions were no longer tax deductible.

“Every three years elections are held to choose a twenty-five member Assembly, which in turn selects a nine person Executive Board. All members of the community in good standing may vote. As in the national elections, one votes for a party and not for an individual candidate. At present the community has three parties — ‘Liberal Judaism’, ‘Jewish Union’ (Zionist and traditional), ‘Jewish Unity’ (an attempt to find a middle position between the two older parties).

“There are three synagogues in Stockholm, almost all of whose worshippers are community members. The large synagogue is Liberal, following the pattern established in Germany during the 19th century: the congregation uses an organ, employs a mixed choir, although men and women sit separately during the regular worship services. At weddings or special memorial occasions, however, men and women do worship together. The other two synagogues are Orthodox.

“Many community members are not religious but support the Jewish community’s social and cultural activities. Among these are a one day a week religious school, a summer camp, library, *Hevra Kadisha* old-age home, convalescent home and cemetery. The community is also a major sponsor of the Jewish Center which was dedicated in September 1963. In addition to the usual cultural and athletic activities, the Center also houses a Jewish nursery school and the all-day Hillel School (grades 1-6). Many Zionist organizations have their offices in the Center, where youth organizations and societies have club rooms as well.”

“An abridged *Siddur* is used during Worship Services but the halachic core of prayer is retained. With the exception of the Swedish translation of the *Alenu* prayer and special prayers for the country, for newborn babies, *Bnei* and *B’not Mitxva* and mourners, all worship is conducted in Hebrew. The sermon is, of course, delivered in Swedish.

“The weekly **Torah** portion is abridged but the traditional number of **Aliyot** is retained. The **Haftarah** is recited in its entirety, according to the Ashkenazic rite. Naturally, all men are expected to cover their heads at all times in the synagogue.”

The Great Synagogue of Stockholm

When I first attended services at the Great Synagogue, where I now officiate, there were a number of things that caught my eye as being different from what I was accustomed to in the States. One of these things was the fact that there are no **siddurim** for the worshippers to take to their seats when they enter the sanctuary. There are some **kippot**, but there are no **taliyot!** Everyone is expected to bring his or her own **siddur**, and men are expected to bring their own **tallit**.

Attached to the back of the pew situated in front of each male congregant's assigned seat, there is a small storage compartment, wherein can be kept an individual's **siddur** and **tallit**. (Interestingly enough, this small compartment is not found in the women's gallery.)

Having these compartments poses somewhat of a problem if there is small attendance at services. (The sanctuary seats 900 people, but there is usually no more than 100 to 200 people at Shabbat morning services.) If people sit at their assigned seats, which they usually do but which is really only necessary on the High Holy Days, they sit scattered throughout the sanctuary, rather than sitting in one or two concentrated areas. I believe that this situation makes it difficult for a congregant to have the feeling of communal participant in the service. It is as though he is praying by himself. I think it is also bad psychologically for congregational singing. No one likes to sing by himself, and if one feels that he is sitting by himself, he is more likely to hesitate before joining in congregational singing.

The synagogue was dedicated on September 16, 1870. It is one of the master-works of a famous non-Jewish architect, Frederick W. Scholander, and has been declared a national treasure by the State. There is a magnificent pipe organ which was installed about ten years ago. (After listening to this organ a few times, it is difficult to listen to an electric organ.) The hazzan chants the services from a pulpit just below the upper pulpit where the Ark is located. The hazzan faces the Ark when officiating, and only faces the congregation while chanting the **Kiddush**.

The Role of the Hazzan at Services

One particular thing I found quite different from the average Conservative synagogue in the States, is that the rabbi has very little to do during services. The only thing he does is the reading of a Swedish prayer when the Ark is opened during the taking out of the *Torah*, and he also delivers a sermon (in Swedish). Page numbers are never announced during the service, and no comments are ever made concerning the meaning of the prayers. (There aren't any responsive "readings" in Swedish, either.) The hazzan leads the whole service by himself, including reading the *Torah* (only three verses per aliya plus the regular maftir), reading the *Haftarah* in Swedish after it is chanted in Hebrew by a layman, reading a prayer for the government in Swedish, reading the Swedish translation of the second paragraph of *Alenu*, and reading a short prayer in Swedish before the mourners' Kaddish, which he then leads.

The hazzan unquestionably has the dominant role in the service. But the load of responsibilities during the week is shared with an assistant hazzan. The Hazzan Sheni officiates at services once a month, in addition to sharing festival services with the Chief Hazzan. It is he who reads the *Haftarah* and a few other prayers in Swedish when the Chief Hazzan officiates. The Chief Hazzan reads these prayers when the assistant hazzan officiates. The hazzanim and rabbi wear black robes at services, which resemble that which is worn by Lutheran ministers. There is even a type of white clerical collar which is clipped under the collar of the robe.

Format of the Service

The format of the *Shabbat* morning service is abbreviated. The service begins with *Baruch Sheamar* and continues with Psalms 92 and 93, *Ashre*, *Ax Yashir*, *Nishmat*, *Yishtabach*, *Barchu* (skipping the Half-Kaddish), and going through to the *Amidah* with only a few minor deletions. (El *Adon* is not said.) The approach to the *Amidah* is different from what I've seen in the States. The hazzan chants the *Avot*, *G'vurot*, and *K'dusha* (with responses). Then the congregation reads the rest of the *Amidah* silently. However, when they have finished, the hazzan begins chanting from *R'tse Has-hem...* and continues through *Sim Shalom*. This same format is used for the *Musaph Amidah*. The *Kaddish Shalem* is chanted after the *Shacharit Amidah*, but not after the *Musaph Amidah*. The rest of the service follows the traditional pattern except for the following alterations : *Mi Sheberach* is not said; the references to the sacrifices in the *Musaph Amidah* have been replaced with a quotation from the Ten Commandments concerning the observance of the Sabbath; *En*

Kelohenu is not included ; those words in the *Alenu* pertaining to the chosenness of the Jewish people have been deleted. The services concludes with *Adon Olam*. (It is interesting to note that references to the “chosen people” concept had been completely taken out of the liturgy. I say “had been” because up until about fifteen years ago, the leaders of the community were adherents of the German Reform movement. Things have been changing gradually and some phrases referring to the “chosen people” have been put back into the *Siddur*.)

The Past vs. the Future

Things have been changing gradually in the Jewish community here. I see the trend here as becoming more like the American Conservative synagogue. Rabbi Narowe has been advocating mixed seating for a number of years, but it will be very difficult to achieve. Although most people don't object to mixed seating on religious grounds, the present situation is the tradition here. Many women like to sit in the women's gallery and do not want to change, only because they are so accustomed to sitting there. The hold that “tradition” has on people never ceases to amaze me.

Learning Swedish

Ever since we arrived here in September, my wife and I have been attending an intensive course to learn Swedish. We go to class Monday-Friday, from 9 a.m. until 2:30 p.m. Although most congregants do speak English, it is most important to learn Swedish. I must be able to read certain prayers in Swedish (which I have recently begun to do), and of course all community events are in Swedish. If one is to become a leader in the community, one must be able to speak the national language. I think to some extent, I am now experiencing what immigrant hazzanim must have experienced when they came to the United States in the first quarter of this century, and they had to learn English. I think I can now appreciate what my grandparents must have gone through when they came to America from Russia and Poland.

In Conclusion

I've only given you a few of the many interesting things I've encountered here in Stockholm. *In* many ways, I feel that I've gone back in time. In the United States, one hears people talk about how it was in Europe. I am now in Europe, in a community where many things still exist the way they were before the Holocaust. (Sweden's Jews were not touched during World War II, because Sweden was neutral.) I feel that it is a great opportunity to serve in such a community, and that the experiences I will have here will prove to be invaluable to my growth not only as a hazzan, but as a person as well.

REVIEW OF NEW MUSIC

Every spring offering from Transcontinental Music contains mixed blessings. This year's selection of newly published works from Marie Freudenthal holds true to its heritage. Some brief notes about these pieces are offered for your perusal.

TCL 650 HINAY MA TOV By Gershon Kingsley-SATB a Capella Kingsley takes a chassidic-like tune and, before you know it, whips it into a frenzy. While his scoring is so dense that voice parts can almost pick any triad member to sing, his rhythms are exciting and suggest the Broadway-rock sound that the composer is so well known for. If only for the fun of putting a performance of it together, the piece is recommended.

TCL 655 V'SHAMRU by Simon A. Sargon — SATB — organ Another needless addition to the repertoire. Mr. Sargon, who replaces Samuel Adler as Temple Music Director in Dallas, has composed an obvious old-fashioned setting. No new light is shed.

TCL 651 SILENT DEVOTION from SHIRU LADONAI SHIR CHADASH by Gershon Kingsley for unison Choir, Tenor Cantor and keyboard accompaniment (piano or organ)

A humble mixture of Hebrew and English combine to create an entirely forgettable piece. The piano accompaniment will sound awkward on an organ. The word *Adonai* is consistently mis-accented. In musical theatre parlance this piece is known as a throw-away.

WJ 1412 HANADNEDA (The Swing) Words by Gad Nahshon, Music by Amiram Rigai for medium voice and piano
A beautiful Israeli lyric is set in the usual popular folk idiom. It offers a nice easy addition to a children's choir program either sung as a solo or in unison ensemble.

WJ 1411 AHAVOT OLAM by Emanuel J. Barkan
For high voice and organ accompaniment
While the melody is soundly constructed on the obvious modal material, the accompaniment is not. Awkward organ passages along with peculiar harmonies within this style combine to create an intrusion on a melody better left alone.

TV 576 THE LORD IS MY SHEPHERD — Psalm 23 by Gershon Kingsley Voice and organ

Mr. Kingsley obviously hears this piece best accompanied by guitar but suggests the picking rhythms and suspensions in the organ accompaniment. Lamentably it sounds ponderous on the kinds of organs used in most churches and synagogues. The ambitus of the melody is so limited as to suggest a drone. If this setting is designed for the youth market why not set it for guitar?

The traditional English translation is accompanied by a contemporary translation from the new Gates of Prayer. (New edition of the Reform Prayer Book)

TV 546 ACQUAINTED WITH THE NIGHT poem by Robert Frost, music by Jack Gottlieb. Voice and Piano

Conceived as a companion setting to another night song "May We Lie Down," both texts are included in the new Gates of Prayer.

Dr. Gottlieb has created a charming, child-like atmosphere for Frost's poem. It begins over a single bass line, travels through romantic word paintings (staccato bass arpeggiations echo the text "I have stood still and stopped the sound of feet") and chromatic meanderings in the accompaniment to a quiet conclusion. The composer notes that this song is concerned with existential despair. It is refreshing to have new material such as Frost's poem in the new Reform Prayer Book. One hopes that many more thoughtful settings like the above will find their way into the Transcontinental catalog.

MICHAEL ISAACSON

(Editor's Note: Also included in Transcontinental's spring assortment is Isaacson's ANI CHINOR L'SHIRAYICH, a wedding song set to the text of Yehnd.a Halevy, suitable for medium voice and harp. Composed for his own wedding, Isaacson provides an idiomatic setting for the harp that is both light in texture and brief in length. With the increasing availability of competent harpists, the instrument should be given fresh consideration as a charming alternative to the organ at weddings. SR)

MUSIC SECTION

Editors Note: We gratefully acknowledge the cooperation of Haxxan Sherman P. Kirshner of Hampton, Virginia in the preparation of "Selected Tunes From the Portugese Jews Congregation of Amsterdam," in this edition.

SR

ספר זה מוקדש לזכר מורי זקני



נעים זמירות ישראל

אליקים בן משה **אלוורס וגה** זצ"ל

שליח צבור בביה"כ הפורטוגזי באמסטרדם 1885-1923

THIS BOOKLET IS DEDICATED TO MY LATE GRANDFATHER

ELYAKIM SON OF **MOSES ALVAREZ VEGA**

CANTOR ON THE PORTUGUESE SYNAGOGUE AT AMSTERDAM 1885-1923

INDEX

תוכן

PREFACE	מבוא
PROF. EDITH GERSON-KIWI	פרופ אסתר גרזון-קיווי
INTRODUCTION AND SOME HISTORY	מבוא ומעט היסטוריה
DAVID RICARDO	דוד ריקרדו

COMMUNITY SINGING שירה בצבור

KADISH SOLEMN DAYS EVENING PRAYER	קדיש ימים נוראים תפלת ערבית	1
KADISH THE 3 FESTIVALS ¹⁾ EV. PR.	קדיש שלוש רגלים תפ. ערב	2
KADISH THE 3 FESTIVALS EV. PR. MIXED CHOIR	קדיש שלוש רגלים תפעת. מקהלה מעורבת	3
KADISH SIMHAT TORAH EV. PR. MALE CHOIR	קדיש הגדול שמחת תורה תפ. ערב. מקהלת גברים	4
KADISH THE 3 FESTIVALS LAST DAY, AFTERNOON PR.	קדיש שלוש רגלים יום אחרון תפ. מנחה	5
KEDUSHA THE 3 FESTIVALS MALE CHOIR	קדושה שלוש רגלים מקהלת גברים	6

FOR THE CANT.

©

KADISH SOLEMN DAYS MORNING PRAYER	קדיש ימים נוראים שחרית	7
KADISH SOLEMN DAYS EV. AND MORN. PR.	קדיש יהא שמה רבא 'לימים נוראים שח' וערב'	a
KADISH THE 3 FESTIVALS MORN. PR.	קדיש שלוש רגלים שחרית	9
KADISH SHABBAT / FESTIVALS EV. AND MORN. PR.	וקדיש יהא שמה רבא שבת שלוש רגלים ערבית ושחרית	10
KEDUSHA ANCIENT EDITION (PIMENTEL)	2 קדושה נוסח קדום (פיימנטל)	
KADISH PASSOVER EV. PR.	11 קדיש מסח ערבית	
KADISH 2 THE ABOVE FROM CACERES SHABBAT BEREKHIT EV. PR.	2 הגלל נוסח קאסרס (1730) וקדיש שבת בראשית ערבית	
KEDUSHA THE 3 FESTIVALS MORN. PR.	13 וקדושה שלוש רגלים שחרית	
KEDUSHA AS ABOVE	14 קדושה ככל	
KEDUSHA SIMHAT TORAH SHABBAT BEREKHIT	15 קדושה שמחת תורה שבת בראשית	
BIBLE-READING CANTILLATIONS	16 נוסחי התקרא	
COMMUNITY SINGING ON CANTILLATIONS (JESAIAS 58/13 14)	אם תשיב שירה בצבור למי טעמי התקרא	

1)

PASSOVER, PENTECOST, TABERNACLES

רשום יבש של טעמי המקרא דרוש הסבר. כי הבצוע של כל טעם תלוי בכמה תנאים, כגון: מספר ההברות של המלה, הטעם שלפניו או אחריו, אם הטעם לבד או יחד עם אחר או נפרד מכן-זוגו המקובל.

כאן אנו מבטלים את עצמנו כחתנו כמה דוגמאות ארפיניות, בקריח התורה.

(1) שופר הולך - זקף קטן.
 אחרי קדמה או תרי-קדמין מבצעים אותם כ-מאריך אתנח
שופר הולך לבד = מאריך. רק בפרשה; בהפסדה לא!

(2) אתנח ו-סוף-סוק.
 אתנח, במלה הראשונה של המשפט
 סוף-סוק, אחרי אתנח
 מבצעים את שניהם:

VA - YO - MAR
 LIK - MA - TSI M

(3) חביר.
 במלה בת יותר משתי הברות או אחרי מאריך, מבצעים:

VA - YE - TSEI YITSE - KHAK
 VE - NA - TAT - TA

(4) שני גרישיך.
 פעמים אחדות מבצעים

GA - KHA - LE I SH
 V'HA - A - VAR - TA
 V'IT YE - HU - DA

(5) חופעה מדורה היא, שלכמה טעמים יש להם לחן אחד. בלי ספק הסיבה לכך היא, שבמרוץ הזמן נשכחו הבצועים המקוריים. כך למשל:

אזלה-גריש - רביע.
 אצל המרוקאים, שמהם קבלנו את המסורה, יש הכול ביניהם בפרשה, אך בהפסדה הם שוריים.

(6) שני גרישיך - זקף גדול.
 מבצעים בצורה שונה.

תורה 1 זהוה הנגון שמשתמשים בו בדרך כלל.

תורה 11 כמה קטעים בתורה שרצוי להבליטם שרים בנגון זה. ואלה הקטעים: בראשית כל פרק א' ונ' עד 18

י"ג 21-22	<u>שמות</u>
י"ד 10-14	
ט"ו 20 עד ט"ז ועד כולל 18	
ט"ז 21	
י"ט 8 עד כ"ג עד כולל 14	
ל"ו 7 - 6	
פ"ג 37/38	
כ"ז 33/34	<u>ויקרא</u>
ל"ו 13	<u>במדבר</u>
ח"ג 6 עד כולל 21	<u>דברים</u>
כ"ט 27 (ט-וישליכם)	
ל"ג ט-1 עד סוף הספר.	

הפסרת תזוין

בשכתות החלים בין שבעה-עשר בחמוז עד תשעה באב קוראים את ההפטרות בנגון זה. הכנוי "תזוין" נובע מהמלה הראשונה של הפסרת "תזוין" שהיא נחשבת החשובה ביניהן.

מאריך	
טרחא	
אונח	
סוף פסוק	
שופר הולך	
זקף קטן	
דרגא	
חביר	
שופר מהולך	
קדמה	
תרי קדמין	
אזלא	
גריש	
שני גרישיך	
רביע	
זקא	
טבולתא	
מו נחל	
חלשא	
תרצא	
זקף גדול	
אסק	
יטיב	
תרי טעמי	
ששלת	

B I O G R A P H Y

David R I C A R D O was born in 25,12,1904 in Amsterdam where his father, Dr. Benjamin Israel Ricardo, was the Rabbi of the Portuguese community, Also the father of his mother, of the Vega family, was a famous hazan and it was this grand-father to whom he owes the strongest bounds and the finest knowledge of cantorial art. His knowledge of Hebrew was due to one weekly lesson given to him by his very educated father, teaching him the language in the philological way of ancient Greek and Latin. After the Bar-Mitzvah he Joined the Mizrahi Youth Movement and, at the age of 18, he was chose as the conductor of this Youth choir. Shortly afterwards, after many good successes, he was honored with the nomination as conductor of the Sephardic choir "Santo Servicio", In this position, he directed the entire sacred services of the great Sephardic synagogue. Out of this experience and in view of the imminent extinction of his famous community he began since 1941, i.e. during the German occupation (though he himself already settled in Israel) to write down from his memory all the most important liturgical melodies, which today form the unique "collection Ricardo". Already in 1931 he visited Palestine but returned in order to study a profession (mechanical engineering), emigrating finally to Israel two years later in 1933. Since he started life anew in Israel he felt his total and also human duty to perpetuate the famous Amsterdam tradition. In order to realize this idea he founded a kind of home-service, activating all the members of the family, sons, cousins and even his musician wife, Many of the songs have also been recorded in the Jerusalem Archives of Oriental and Jewish music and during broadcasts of the Israel Broadcasting Authority.

As Mr, Ricardo always stresses, it is an interesting phenomenon that still in today's cantillation and song of the Amsterdam synagogue, this style of singing is practically identical with the traditional one in Morocco. The degree of similarity is so high that he is able to teach Moroccan children living around Rishon-le-Zion as he would do with Dutch ones. The solution of this riddle is not so far away as it would seem There have been several ways of contact: if we would follow up history again, it was that the Jews of Andalus were driven, during the Reconquista, over the Straits to Morocco when the Spanish style of liturgy became perpetuated in the small villages and townlets of Jewish immigrants. They became, so to speak, the store supplying the outlying congregations like that in faraway Amsterdam with cantors of the ancient Sephardic liturgy. This was very urgent as most Amsterdam Jews had been Maranos for more than three generations and were no more knowledgeable in Hebrew and Jewish matters. Thus the Moroccan cantors stemming from Spain became the master-teachers of the Dutch Marrano congregation, the tradition of which safely survived the centuries until the present day. For this reason, we should try to do everything in our power to comment and document as fully as possible the liturgy of the quickly dying Portuguese Amsterdam community.

We are proud to present here a collection of the rare Kadish and Kidusha tunes, as a first step to a more comprising documentation of their sacred music.

PREFACE

Edith Gerscn-Kiwi

The publication of this **book** of liturgical melodies from the treasure of the Portuguese Amsterdam community comes in good time. Though we are aware of the fact that this small but exclusive Jewish congregation is among the most distinguished ones of world Jewry, its History is not yet written, especially not concerning its music history. There is a long row of famous personalities having worked for the realisation of a very special and unique style in musical liturgy, starting from the 16th century, but many of the connecting links in this long chain of generations are still missing. The history of the Sephardic community in Amsterdam started about a hundred years after the expulsion of the Jews from Spain, in 1492, when part of them tried to survive in Portugal but were again driven to a safer haven after the Union of Utrecht, in 1572. It was a Jewish ambassador from Morocco to the Netherlands, Samual Palache, whose settlement in Amsterdam was followed by an increasing number of immigrants, among them the first great Spanish-Moroccan Hakham Isaac Uziel (died 1622) who is generally considered to be the founder of the Portuguese Dutch musical liturgy. He was followed by a number of great rabbis like Josef Pardo, Avraham Parrar, Aboab de Fonseca and Raphael Aguilar. Several synagogues were built, with contrasting and often revelling spiritual trends and only with the dedication in 1675 of magnificent great synagogue, a reunited theological Center was established. The high time of the Amsterdam community was undoubtedly reached during the 17th and 18th century with personalities like the famous Dr. A.Z. Lusitanos, the cabbalist A. Cohen-Herrera, the playwright A.H. Gomez and the rebel philosophers Uriel da Costa and Baruch Spinoza. They had also their own Jewish composers of religious and ceremonial Art music the best known being Abraham Caceres, flourishing during the 18th century (cantata "Le El Elim", 1738).

Besides, Amsterdam developed as the greatest center for printing Hebrew religious books, especially in the printing presses of Manasse Ben Israel (since 1627), Josef Athias, David de Castro Tartas or Proops. Their prayer books found their way to the most remote Sephardic communities in Asia and Nort Africa, thus founding the undisputed supremacy of the Sephardic rite over the whole Mediterranean territories.

During the two last centuries there were many ups and downs of this once brilliant community and there is no doubt that today we are writing its final chapter, Regretingly we have to admit that in the whole of Israel there is not one synagogue of the Portuguese Amsterdam rite and it is not even possible to find one minyan among the very last few families spread over the country. For this reason it is the more rewarding to have met in Mr. David Ricardo one of the finest, but probably also the last, cantors of his society. In his personality all the high qualities of a traditional hazan, a professional musician of Art music and an historian and thinker are united in a most harmonious fashion, Furthermore, David Ricardo has always felt the moral duty to become the last chronicler of his own community and for nearly forty years has written down in musical notation, more than 170 liturgical □ elcdies belonging to the true oral tradition of the Amsterdam Portuguese synagogue.

In honor of bis 70th anniversary. he decided to publish a series of the most precious prayer forms taken from the Kadish or Kedusha. The authenticity of these liturgical forms is doubtlessly guaranteed through his early education and musical liturgy linking up the cantorial style to the historical cantors of Amsterdam.

Life is like a torch race:
 One is handed the torch by the
 last generation,
 Runs with it for a few laps,
 And then hands it over to the
 generation that follows"

INTRODUCTION - AND SOME HISTORY

Ever since my earliest youth, I have had two hobbies music and calligraphy I have always sung in choirs; later, I became a choir conductor in the Zionist youth movement in the Netherlands and wrote - literally - a volume of Zionist songs for it. In the synagogue, I served as choir master till I went to Israel in 1933. Indeed, "on en revient toujours a ses premiers amour.:" In my old age, I find myself again publishing □ elodres from my collection of compositions.

There is another - no less important - reason for this publication, This year is the third centenary of the Portuguese Synagogue in Amsterdam, where the melodies recorded in this volume were and still are sung. That synagogue, one of the largest, **if not** the largest, in Europe, with its imposing space, its mighty columns its enormous brass candelabrum with hundreds of wax tapers, has had a seminal influence on many generations and therefore on their taste and their liturgical music.

In 1940, when the Nazis invaded the Netherlands, my first concern was for the cultural heritage of the community in which I had been born and grown up. That was when I started recording all the melodies, including those of the cantillation marks for the Bible readings, which I still remembered. Thus, the "Ricardo Collection", as I called the result of this labour of love, was born.

There are several reasons why it seemed important to publish the melodies contained in this volume:

- a) They are sung only in Amsterdam, where they came into existence, and nowhere else
- b) The notation given here records the form in which they are sung now. To the best of my knowledge, there is no other record. In the course of the years, they have undergone certain changes; Dr Israel Adler, in his work "The Music of the Portuguese Community in Amsterdam in the 18th Century," writes (p. 77): "The manuscript (of Pimetal) contains notations for single voice which resemble (my italics) those for single voice from the 18th century manuscript which I have described above-" I include versions copied from this book and from Pimetal for comparison with the contemporary form
- c) I may be one of the few people who still remember these melodies in their entirety.

Where did these melodies come from and how did they come into existence?

With the wave of Marranos who came to Holland, there also came a wave of Italian Jewish merchants who settled in Amsterdam; The relations between the two groups were not as good as they could have been, as witness the constitution of the first school of the three congregations (Naveh Yaacov, Naveh Shalom and Beth Yisrael), "Etz Haim" (1637), which lays down that "Everyone is entitled to study without payment, except Italians, Germans and Poles" (...que de oye an diante nao posa ninhum italiano o todesco ni polsco ser permitido a meldar nos dittos midrassim"; though the prohibition was lifted for the Italians after two years.

In spite of this undoubted discrimination, the Italian group had a remarkable, in many cases even decisive, influence. For instance, the robes of the rabbis and cantors are those of the Italian clergy; the nasal pronunciation of the ayin (ng) comes from Italy; and so forth. The order of prayer generally differs but little from that of the other Sephardis. The founders of the Amsterdam community were Marranos - forced converts to Christianity - whose knowledge of Judaism and Jewish customs was minimal. Apart from a number of rabbis who were invited from Greece and Turkey, their spiritual leader was Rabbi Isaac Uziel from Prague in Morocco. He came to Amsterdam in 1610, bringing the entire Moroccan ritual with him; he handed his tradition and

learning down to an entire generation of rabbis and Jewish scholars. One result is that the cantillation of the torah and haftorah is Moroccan, and so are many other melodies and customs. On the High Holidays, Morocco dominates; but on the three pilgrimage feasts, one immediately discerns a different, lighter mood, mainly due to the melodies recorded here, This is the Italian influence. The fact that the composers were members of the congregation was known to us, but not their names. Dr. Adler brings them now: De Caseres and Mani (vide Dr. Adler (p. 81): At all events, the Italian influence seems manifest.").

The material presented here also includes four melodies for Kadish to be sung communally. This custom is extremely rare; I believe that it is confined to Amsterdam and its daughter congregations. Interestingly enough, it is contrary to the halacha as laid down in the Shulhan Arukh. Nevertheless, the kadish sung by the community is one of the most dramatic moments of the service.

On the eve of the High Holidays, the melody used is the theme that is specific for those days (no. 110); the same melody also serves for "Yigdal", "Ein ke'eloheinu" and "Adon Olam". On the Pilgrimage Feasts, the melody sung nowadays, since there is no longer any choir, is the original one (159); formerly, a choral adaptation (114) was in use. The "Great Kadish" — originally designed for "Ein ke'eloheinu" — is reserved for the eve of Simhat Tora and Shabbat Bereshit; it is of Moroccan origin. Finally, there is the Kadish of the Last Hour" (115), which is sung on the last day of a feast at the afternoon prayer before "Aleinu", as the feast is "dying".

The one man who has perhaps had great formative influence on the music of the Portuguese Synagogue of Amsterdam was the "Ne'im Zemiroth Yisrael" (1) Elyakim ben Moshe Alvarez Vega (see portrait), who was born in Amsterdam in 1846. His grandmother was a convert from the province of Friesland, and it is to her that he may have owed the rigid orthodoxy for which the Frisians are known. As was no more "orthodox" scholar, though, but deeply and sincerely religious. When he died in 1927, his last words were: "How great are Thy works"; he murmured them several times.

The most impressive display of his cantoral genius were the High Holiday prayers. He detested coloratura and theatricals, His Great Confession thundered like cannon and terrified the congregation into an awareness that they had indeed transgressed. Sirota, who heard him at prayer, testifies that "this man has an iron chest and lunges like bellows". With his mighty voice, he "ironed out" any coloratura which he thought unnecessary. I cite one example of a melody as recorded by Pimentel, compared with the version in use today (No, 160).

Of Vega's election as hazan in 1885, the following tale is told:

The large square on front of the synagogue was full of people waiting for the outcome of the election. When it was announced that the choice had fallen on Elyakin ben Moshe Alvarez Vega, the crowd rushed to his house in order to take him to the synagogue in a carriage. On the way, they released the horses' traces and pulled the carriage along themselves, while singing:

"Vega shall be Hazan
Brandon(2) has no chance
Navarro(2) is a poor reader
That's what the Portuguese say".

Interestingly enough, Dr. Adler (F. 23) relates the story of the election of another Hazan about a century earlier (in 1772), which shows a remarkable similarity to mine. It shows how central the role of the hazan was in the congregation, if the "man in the street" liked him.

Hazan Vega has also influenced this collection indirectly. He was my grandfather, and I grew up at his knees in an atmosphere of hazanut. Often enough, his trembling hand would reward me with a sweet for singing some synagogue tune to him, What he taught me, is reflected in this volume.

Some notes on pronunciation

It is generally said that the Hebrew pronunciation of the Amsterdam Sephardis is that customary among Sephardis in general, but in fact there are several differences; and since I use them occasionally, an explanation seems indicated.

- a) First of all, the ayin is pronounced ng; I indicate this by the sign
- b) Beth is always pronounced as b, whether it has a dagesh or not. I take it that this is due to the influence of Arabic. Thus, the Amsterdam pronunciation is U-BIZ-MAN KA-RIB I do not follow this practice and write KA-RIV.
- c) Gimel with dagesh is pronounced in the usual way, as a hard g; but without a dagesh, it is pronounced like khaf, The word rega`, for instance, is pronounced RE-KHA`G. To our ear, this is so grating as to sound absurd, so that I do not use this pronunciation.
- d) Heh at the end of a word, with mapak, is pronounced E-HE. I use this only where it matters from the viewpoint of the tune, as in MAL-KHU-TE-HE (144); otherwise, I write MAL-KHU-T'HE.
- e) The vowel tsere sounds like the English i in "pit". I render this as Ī(BĪT-Y IS-RA-ĪL), though I have not been consistent on this point.
- f) Shva before yod is pronounced i (VI-YATS-MAKH, BI-YA-DO). This is general Sephardi practice, and I mention it only for the Ashkenazi reader, who may not be familiar with it.

And now I will express my deep thankfulness to all who encouraged and help me, specially my family, who enabled this publication. And last not least to you, Prof. Ester Gersom-Kivi for the kind interest you showed every time in my work.

Rishon Letzion, Teveth 5735 (January 1975).

David Ricardo

-
- (1) The official title of the hazan.
 - (2) Vega's competitors for the office of hazan.



נעים זמירות ישראל

COLLECTION RICARDO

Nr.110

קדיש

1

אוסף ריקרדו

110.00

שירה בצבור - ערבית ימים נוראים

$\text{♩} = 98$
UNISONO

YIT-KA-DAL VE-YIT-KA-DASH SHE — ME — HE RAB-SA ETC.

$\text{♩} = 84$

BA — A-GA-LA U-BIZ — MAN KA-RIV VE — IM-RU A-MIN

J' HE SHE-ME-HE RAB-SA ME-VA-RAKI-LA-LAM LI-A-LE- ME ALMA YA YIT BA RAKH SHI — RA — TA FISH-SE-KHA-TA ETC.

LE — E — LA MIN KOL BIR-KHA-TA V'NE-KHA-MATA DA-A-MI-RAN SA-A-LE-MA VE — IM-RU A-MIN

J'HE SHLA-MA RAB-SA MIN SHE-MA-YA HA-YIM VE-SA-SA' VISHU-A VE-NE-KHA — MA ETC.

VE — AL KOL 'A — MO YISRA — IL VE — IM-RU A-MIN

COLLECTION RICARDO

Nr.159

קדיש

2

אוסף ריקרדו

159.00

שירה בצבור - ערבית שלוש רגלים

$\text{♩} = 100$
UNISONO

YIT — GA — DAL VE-YIT-KA-DASH SHE — ME — HE RAB-SA E-A-LE-

MA DI-SE — RA KHIR-U-T' — HE VI-YAM — LIKH MALKHU-T' — HE VI — YATS-MAKH

PUR-KA-NE — HE VI — KA-RIV ME-SHI-KHE — HE SE-KHA-YE-KHON LV-YO ME-KHON

LV-KHA-YE DE-KHOL BIT YISRA — IL SA-A-GA-LA U-BIZ-MAN KA-RIV VE — IM-RU A-MIN

COLLECTION RICARDO

N.114

קדיש

3

סוף ריקרדו

114.00

שירה בצבור-ערבית-שלוש רגלים

$\text{♩} = 88$

YIT - GA - DAL VE-YIT-KA - DASH SHE - ME - HE - RAB - ISA

יְיָ - גָּדוֹל וְיְיָ - קַדוֹשׁ שֵׁה - מַה - רַב - אֱלֹהֵינוּ

102

BE - A - LE - MA DI - BE - RA KHIR - U - TE - HE VI - YAM - LIKH MAL - KHU - TE - HE VI - YATS -

בְּעֵלְמָא דִּי בְּרַחְמֵיהּ וְיַמְלִיךְ מַלְכוּתֵהּ וְיַצַּח

3

5

MAKH PUR - KA - NE - HE VI - KA - RIV ME - SHI - KHE - HE SE - KHA - YE - KHON

מַחְפּוּרְכָנֵהּ וְיַכְרִיב מִשִּׁיכֵהּ וְשִׁכְחֵהּ

UV - YOME - KHON UV - KHA - YE DE - KHOL BIT YIS - RA - IL BA - A - GA - LA U - BIZ -

וּבְיוֹמֵהּ וּבְחַיֵּיהּ דְּכוּל בִּית יִשְׂרָאֵל בְּאֵגְלָא וּבִזְ

MAN KA RIV VE IM RU A MIN

COLLECTION RICARDO

קדיש'הגדול

4

אוסף ריקרדו

N. 72

♩ = 80

ערבית שמחת תורה ושבת בראשית

שנה בצבור

72.00

MAESTOSO

1 YIT GA-DAL VE-YIT-KA-DASH SHE M' HE RAB-SA
2 VI YATS-MAKH PUR-KA N'HE VI-KARIV ME SHI-KH'E'

1 BE'A LE-MA DI-BE-RA KHIR-U-T'HE VI-YAM-LIKH MAL-KHUTHE
2 BEKHA-YE-KHON UV-YO ME-KHON UV-KHA-YE'D' KHOL SIT YISRAIL'

3 BA'A-GA-LA U-SIZ-MAN KA RIV VE IM RU A-MIN

1 J'HE SHE-M'E RAB-SA MEVARAKH LE'A LAM LE'A-LE-ME'ALMA-YA YIT-BARAKH
2 VE-YITHA'DAR'E-YIT-A-LEVE-YIT-HALAL SHE-M'E D'KUD'SHA BERIKH HU'

1 VE-YISH-TABBAKH VE-YIT-PA-AR VE-YIT-RO-MAM VE-YIT-NASE
2 LE-T-LA MIN KOL BIRKHA-TA SHI-RA-TA TISH-SEKHA-TA'

3 VE-NE-KHA-MATA DA-AMIRAN BE'ALEMA VE IM RU A-MIN

1 J'HESHLAMA RAB-BA MIN SHE-MA-YA KHA-YM VE-SAVA'VISHU-A VE-NE-KHAMA
 2 VE-REMAKH VE-HA-TSALA LA-NU ULKHOU-SRA-IL VE-IM-RU AMIN

1 VE-SHE-ZA-BA UR-FU-A UG-U-LA US-LIKHAVE-KHARA-RA
 2 O-BE SHALOM BIM-RO-MAV HU BE-RAHAMAV YA-ASE SHALOMALENU

3 VE-AL KOL A-MOYISRA-IL VE-IM-RU AMIN

COLLECTION RICARDO
 Nr.115

קדיש "הגסיסה"
 יום אחרון שלוש תנאים - מנחה לפני עלינו

5

אוסף ריקרדו
 115.00

$\text{♩} = 96$

1 YIT-GA-DAL VE-VIT-KA-DASH SHE-ME-HE RABRA
 2 BE-A-LE MA DIBERAKHIR-U T'HE VI-YAMLIKH MAL-KHU-T'HE

3 VI-YATBMAKH PUR-KA-NE-HE VI-KA-RIV ME-SHI-KHE-HE
 4 BE-KHAYE-KHON UV-YO-ME-KHON UV-KHA-VE DE-KOLESITYE-RA-IL

$\text{♩} = 72$

5 GA-A-GA-LA U-BIZ-MAN KA-RIV VE-IM-RU AMIN

Rit. ♩

קדושה

מקהלת גברים

6

אוסף ריקרדו
26 מס

$\text{♩} = 80$
UNISONO

VE-NE-E — MAN A — TA LE-HA — KHA YDT ME — TIM BARUKH A — TA
A — DO — NAY ME-KHA — YE HA — ME — TIM
NAK — DI — SHAKH VE — NA — 'A RI — TSAKH KE — NO — AM BI — — AKH SOD BAR — FE
KO — DISH HAM — SHA — LE — SHIN LE — KHA KE — DU — SHA
VE — CHIN KA TUV AL YAD NE — VI — E — EHA VE — KA — RA
ZĪ ĪL ZĪ VE — A — — MAR

COLLECTION RICARDO
Nr. 22

קדיש

7 אוסף ריקרדו
22.007

לימים הנראים שחרית לפני ברכו

$\text{♩} = 60$

YIT ——— GA — DAL ——— VE-YIT-KADASH SHE ——— ME —
HE ——— RAB ——— SA SE — 'A-LE-MA
DI — 'RA ——— KHIR-U-TE-HE
VE ——— IM-RU A ——— MĪN

COLLECTION RICARDO
Nr. 23

קדיש

8 אוסף ריקרדו
23.007

לימים הנראים ערבית ושחרית

$\text{♩} = 60$

J'HE SHE-ME-HE RAB-SA ME-VA-RAKH LE-'A-LAM LE-'A-LE-ME A-LE-MAY YIT — SA-
RAKH VE-YISH-TA-SAKH VE-YIT — PA-AR VE-YIT-RO-MAM VE-YIT-NA
SĪ VE-YIT-KADAR VE-YIT-'A-LE-VE-YIT-HA-LAL SHE-ME-HE DE-KU-DE-SHA E'-RIKH —
HU LE-E ——— LA MIN KOL BIR-KHA-TA SHI-RA-TA
TISH E' ——— KHATA VE-NE — KHAMATA DA-A-MI — RAN SE-A-LE-MA VE ——— IM-
RU A-MĪN
 $\text{♩} = 92$ CANTOR
BA ——— RE-KHU IT A — DO —

COLLECTION RICARDO

Nr.20

קדיש

9

אוסף ריקרדו

20.00

♩ = 72

לשלוש רגלים - שחרית, רבני ברכו

YIT — GA-DAL — VE-YITKA — DASH SHE —

ME HE — RABSA A-MIN BE — A-LE-

M A DIBE-RA KHIR-U-T'HE VI-YAMLIKH —

MAL — KHU-T'HE VI — YATS-MAKH —

PUR-KA-N'HE — VI-KA —

RIV — ME-SHI-KHE A-MIN BE — KHA-YE-KHON

UV-YO — ME-KH ON UV — KHAYE DEKHOL □ Ir

YIS-RA-IL BA-A-GA-LA — U-

BIZMAN (KA- RIV VE-

IM-RU A — MIN

COLLECTION RICARDO

Nr. 164

יהא שמה רבא **קדיש** 10
שבת ושלוש רגלים — ערבית ושחרית

אוסף ריקרדו
164.DD

$\text{♩} = 72$

J'HE SHEM'E RABA ME-VA-RAKH LE-'A-LAM LE-'A-LE - ME 'A-LE-MAYA

$\text{♩} = 88$

YIT-BA-RAKH VE-YISH-TAB SAKH VE-YIT-PA - AR VE -YIT-RO-MAM VE-YIT-NA

SI VE-YIT-HA-DAR VE-YIT-'A-LE VE - YIT-HA-LAL SHEM'E DEKUD-SHA

BE-RIKH HU LE-Ī — LA MIN KOL BIRKHA-TA BHIRA-TA TISH-BE-KHA-

TA VE-NE -- KHAMMA-TA DA — A-MI-RAN BE-A-LE-MA VE-IM-

$\text{♩} = 66$

RU A - MĪN BA — — — — RE-KHU ĪT A - DQ-NAY HAM-VO-RAKH

$\text{♩} = 88$

BA-RIKH A - DQ - NAY HAM-VORAKH LE-O - LAM VA-ĪD

COLLECTION RICARDO

Nr. 160/B

קדושה

(שלוש רגלים-שחרית-נוסח קדום וכימנטל)

אוסף ריקרדו

מס/160

NAE

DI - SHAKH VE — NA

קדיש

חג הכסח-ערבית - מאת אברהם קאסרס ~ 1730

ADAGIO

MI HA-HAM VE-IS-MOR E-LE VE-IT — BO-NE-NU HAS-DE A-DO-NAY
 IT — DA-DAL — AL VE-IT — CA-DAS SE — E —
 — E-ME I A — SA VE — IM — RU A — — A — MIN

COLLECTION RICARDO

Nr.119

קדיש

11

ריקוד

119.00

חג הכסח ערבית

$\text{♩} = 60$

MI — KHAKHAM VE — e ? — LE VE — YIT-BO-NE —
 BE — A-LE-MA DI-BE-RA KHIR-U-IL-HE VI — YAM —
 • E — KHAYE-KHON UV — YO — ME-KHON u v — KHA —
 NU KHAS-DE A — DO-NAY YIT — GA —
 LIKH MAL — KHUTE-HE VI — YATS —
 YE DE-KHOL BIT YIS-RA-IL SA — A — GA —
 DAL VE — YIT — KA-DASH SHE — MEHE —
 MAKH PUR — KA — NE — HE VI — KA — RIV —
 LA u v — BIZ — MAN-KA — RIV —
 — RAB-SA —
 — ME-CHASHE —
 — VE — IM-RU A — MIN

COLLECTION RICARDO

Nr. 80

קדיש

שבת בראשית-ערבית

12

אוסף ריקרדו
80. מס.

♩ = 100

LE — BI — TE — KHA — NA — A — VA — KO —
BE — A — LE — MA — DI — BE — RA — KHIR

————— DISH A —————
U — TE — HE VI — YAM — LIKH MAL — KHU — T' — HE

————— DO — NAY LE ————— O — RIKH YA — MIM
VI — YATS — MAKH PUR — KA N'E VI — KA — RIV MESH — I — KH'E

YIT — GA — DAL VE — YIT — KA — DASH SHE
BE — KHA — YE — KHON UV — YO — ME — KHON UV — KHA — YE —

————— ME — HE RAB — BA SA 'A GA LA U — BIZ —
DE — KHOL BIT YIS — RA — IL

MA N KA — RIV VE — IM — RU A — MIN

לשלוש רגלים - שחרית

♩ = 80

NAK

DI-SHAKH VE NA

RI TSAKH KE-NO AM

SH-AKHSOD SAR

FE KO-DISH HAM

SHA LE-SHIN LEKHA

KE DUSHA VE-KHIN

KATUVAL YAD

NEVI I KMA VE-KA RA ZI IL ZI VE-A

MAR

COLLECTION RICARDO

Nr. 129

קדושה

לשלוש רגלים - שחרית

14 אוסף ריקרדו

129.DD

♩ = 80

1 NAK _____ D I-SHAKH VE-
 2 HAM _____ SHA — LE-SHIN LE-

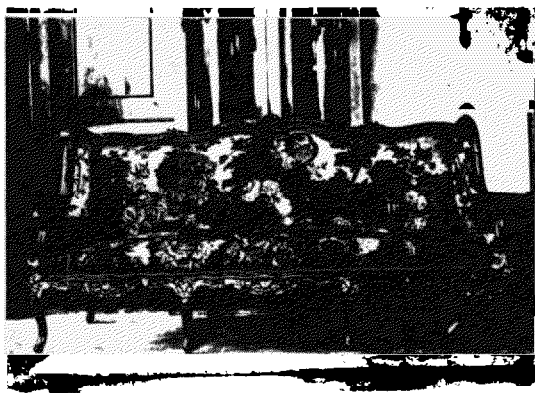
1 NA _____ A-RI-TSAKH KE-
 2 KHA _____ KC-O - * A VE-

1 N O - - - A M SI _____ AH SOD SA _____
 2 KHIN _____ KA _____ TUV 'AL YAD _____

1 _____ AR-FÉ KO — OISH
 2 _____ NE — VI - Ī — KHA

VE — KA _____ RA ZĪ - - - - ĪL ZĪ - - - - VE-A _____

MAR



אחת משתי הספות המיועדות לחתנים בשמחת תורה.

ONE OF THE TWO SOFAS
 DESTINATED FOR THE BRIDEGROOMS ON SIMHAT TORA

COLLECTION RICARDO

קדושה

15

אוסף ריקרדו
77.00

N1.77

לשמחת תורה - עינת כראשית

$\text{♩} = 92$

RET...

NAK

HAM
ADAGIO

A TEMPO

D'SMAKH VE NA

SHALESHIN LE-KHA
ADAGIO

A TEMPO

A-RI-TEAKH Km-NO-A
KBOU-SHA VE-KHIN KA

SI AKH BOD BAR
KA TUV 'AL YAD

FE KO--DISH
NE-VI-E KHA

VE-KA RA ZI IL-ZI VE-

A

MAR

COLLECTION RICARDO
NO 111

אם תשיב

וישעיה נח (14/13) לך טעמי ההכסרה
שירה בצבור לפני הקדוש שבת בבקר

אוסף ריקרדו
111 מס

עבוד של הרצל סלומון

$\text{♩} = 108$

IM TA - SHIV MISHAEBAT RAQ-LE - KHA A-BOT HA-FA - TSE - KHA BI - YOM KOD -

SHI VE-KA - RA-TA L'A-SHA-BAT O - NEG LI-GOOSH A-DO-NAY ME-KHU-BAD

3

VE-KHI-BAD - TO ME - A - BOT DE-RA - KHE - KHAMI - ME-TSO HEI-TSEKHA VE-DAB

3

BIR DA - VAR AZ TIT - A - NAG AL A - DO - NAY VE-HIRKAV - TI -

KHA AL BA - MOTE A - RITS VE - HA - A - KHAL - TI - KHA NA - HA - LAT YA - A -

RAL

KOV A - VI - KHA KI PI A - DO - NAY DI - BIR

3

תורה

SAR-KA SHOFAR HO-LIKH SEGOLTA R'-VI — 'A

תורה

הכטרה

הכטרת חזון

שיר השירים

רות

תורה

SHOFAR MEHU-PAKH KAD-MA ZAKIF KATON SHOFAR MEHU-PAKH TERE KAD-MIN

תורה

הכטרה

LA-LE-KHET LE-FA-NAY SE-E-MIT

הכטרת חזון

LA-MA LI ROV ZIV-KHE-KHIM (YOMAR) HA-SHIM VE-'AL KOL KHO-MO-TE-HA (SAVIV)

שיר השירים

SHA-LAKH YA-OO MIN HA-KHOR 'AD SHE-HA-ME-LEKH

רות

VA-TOMARNA HANA-SHIM IL NA-O-MI U-SA-A-SHIR TA-LI-NI

תורה

SH'NE GE-RI-SHIN ZAKIF GA-DOL SHO-FAR HO L'KI ZAKIF KATON

תורה

הכטרה

הכטרת חזון

שיר השירים

רות

תורה

YE-TIV SHAL SHE LET PA SIK MA-A-RIKH TARKHA AFNAKH MA-A-RIKH TARKHA BOF PA-SUK

תורה

הכטרה

הכטרת חזון

שיר השירים

nil

5 3 2 5 3 5

mm
DAR-GA TE-SIR DAR-GA AZ-LA GERISH VAYA VE LO

תורה ו
AZ-LA GE-RISH

הכטרה
DAR-GA AZ-LA GERISH AZ-LA GE-RISH

הכטרת חזן
AZ-LA GE-RISH

שיר השירים

רות
HA LO SHAMA'ATSI TI

5 3 3 5 3

תורה ו
PA-ZIR OA-DOL TAL-SHA TIR-TSA

תורה ו

הכטרה

הכטרת חזן

שיר השירים

רות
3 3 3

FROM OUR READERS

To The Editor :

I would appreciate your providing space in your forthcoming issue for a few lines anent some typographical errors that crept into two of my recent articles.

The Psalmist, Sh'giyot *mi yavin*, recognizes the difficulty involved in avoiding errors. One with so atrocious a handwriting as mine should expect an abundance of them.

My article on music in Sholom Aleichem does indeed contain errors in abundance. Since, however, most of these concern spelling and punctuation and the few that affect phrasing and style will-I trust -be noted by the careful reader, I am content to ignore them.

However, in my recent article "The Subject is Jewish Music" there is a factual error which I am constrained to correct. On page 46, I refer to "the far more popular setting of Dunajewski". As the word far became *four* I wish to spare a conscientous reader from searching for three nonexistent settings of Psalm 118.

The article (in the same issue) of Eleanor G. Mlotek is superb.

Warm regards,

Max Wohlberg